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antennae

What's in the air this month, edited by Nathalie Wilson



1 'Viennese Secession, French and Milanese Modernist designs as seen through a California lens.' This is how Remains Lighting sums up its ten-piece collaborative range with Commune. The collection of handcrafted lamps, wall sconces and ceiling fittings comes in a choice of three finishes, each of which will acquire an appealing patina over time. Shown are the 'Triple Dome' chandelier (left) and 'Flat Mount' light, which cost £5,832 and £1,308 respectively. Ring 001 212 675 8051, or visit remains.com.



2 Drawing on the grass-cloth wallcoverings of the 1960s and 1970s, Adam Bray has devised his own collection. Woven by hand in Indonesia, the fabrics come in either a thick or thin weave, both of which are available in eight different colourways (from £204.26 per 7.3m roll). Ring Redloh House Fabrics on 020 7371 7787, or visit redlohousefabrics.com.

3 The founder of Architectural Heritage, Alex Puddy, is rather modest when he explains the process behind the 'Quercus Robur' bench (£4,560), saying 'a 40ft tree goes in, and three ts come out.' In fact, each Arts and Crafts-inspired bench is carved from planks of 12-year-old, air-dried oak, sturdily secured with mortise-and-tenon joints. Ring 01386 584414, or visit architectural-her tage.co.uk.



4 Vaughan reflected on Italian design of the 1940s when it was creating the 'Belvedere' (left; £414) and 'Berrington' (£342) mirrors, which feature hand-applied, roll-forged frames. Ring 020 7349 4600, or visit vaughandesigns.com.

5 Ben Pentreath has once again looked to classic stone flooring patterns for inspi-



ration, designing three tufted carpets for Alternative Flooring. He describes his palette as 'part country house, part contemporary-quirky'. All are made in Britain – largely from wool – and will be available from autumn at £96 per sq m. Ring 01264 335111, or visit alternativeflooring.com.

6 Volga Linen's softened linen bedding is a dream. Woven in a pretty 'Check' pattern, it's offered in slate grey, Prussian blue or sea green (shown). It doesn't even need ironing – just a machine-wash and a gentle tumble. It's yours from £45 for a pillowcase. Ring 01728 635020, or visit volgalinen.co.uk.



7 Seeking to support the local wool industry in their home town of Buckfastleigh, Dartmoor, Hannah and Justin Floyd began exploring alternative uses for the material. The result is Solidwool – a sustainable alternative to plastic. As well as collaborating with others, the duo have used it to make their 'Hembury' side table (shown; £245) and a chair inspired by Charles Eames's famous 'Plastic' model (£395). Ring 07929 503738, or visit solidwool.com.



8 Don't chuck out your old china; instead, subscribe to Barber & Osgerby's new concept and mix it up with their dishwasher- and microwave-safe 'Olio' tableware collection, comprising 35 stoneware, metal and wooden pieces. Prices start from £10 for a mug. Ring 01782 282652, or visit royaldoulton.co.uk.

9 Eighty years after it was created by an anonymous Dutch designer, the floral fabric now called 'Almere' is in full bloom again. Digitally printed in two colourways on a linen base-cloth, it is available from the 'Rosebank' collection at Borderline for £130 per m. Ring 020 7349 7196, or visit borderlinefabrics.com.

10 Jan Showers has joined forces with ceramicist Paul Schneider on this typically glamorous handmade 'Ceramics Series 1' lamp (\$3,083 approx), which comes in five colours. Also shown is the 'Milan' wing chair (\$7,000 approx). Ring 001 214 747 5252, or visit janshowers.com ■



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antennae roundup

Looking for a rug that earns its stripes? Miranda Sinclair helps you toe the line



1



2



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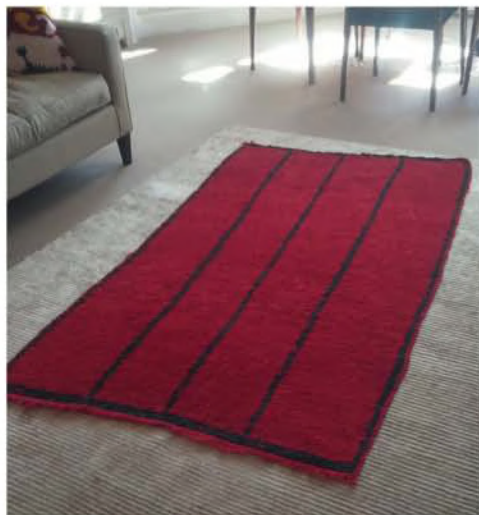
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1 Cotton-and-jute ticking rug, from £160, Heal's. 2 'Contrada', £260 per sq m, C&C Milano. 3 'Coastland', £498, Anthropologie. 4 Tibetan 'Tutti Frutti Stripe', \$5,400, Madeline Weinrib. 5 'N2', by Michael Boyd, £650 per sq m, Christopher Farr. 6 'Mélange Colour 2', by Sybilla for Nanimarquina, £1,072, Twentytwentyone. 7 Beni Ourain rug, £275 per sq m, François Gilles. 8 'Spectrum', from £1,235 per sq m, The Rug Company. All prices include VAT. For suppliers' details see Address Book >

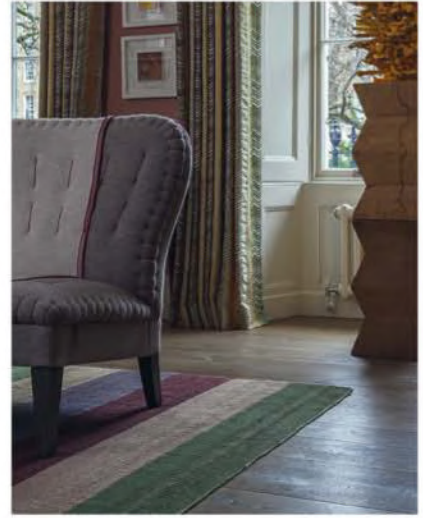
antennae roundup



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PHOTOGRAPHY: SUDHIR PITHWA (6)

1 Outdoor 'Racing Point Stripe' (from left: lilac; hedge green), from £300, Ralph Lauren Home. 2 'Abstract', from £425, Sanderson. 3 'Stripe' dhurrie, £630 per sq m, Vanderhurd. 4 'Swanson', £1,063, Roger Oates. 5 'Parker Blue', from £760 per sq m, Luke Irwin. 6 Dhurries, £1,800 each, Guinevere. 7 'Vedia Stripe', £310 per sq m, Stepevi. 8 Anatolian hemp kilim, £870, Larusi. All prices include VAT. For suppliers' details see Address Book ■



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1 Late 19th-century French ebonised chest of drawers, £4,950, Lorfords Antiques. 2 'Northern Italian', £3,555, Ralph Lauren Home. 3 'Gustavian', from £469, Scumble Goosie. 4 'Valentino', £3,300, Simon Horn. 5 Early George III bachelor's chest of drawers, £6,800, Howe London. 6 'Ile de Ré', £795, Graham & Green. 7 'Lacan', £1,680, Oficina Inglesa. 8 Bureau, £1,404, Chelsea Textiles. Collared shirt, £90 approx; jeans, £95 approx; both Calvin Klein. All prices include VAT. For suppliers' details see Address Book >



If choosing a champion chest makes your head spin, let us reel off some alternatives. Whether pure Gustavian or baroque Italian, with finishes from velvet to vellum, these clothing cabinets will offer fresh perspectives. Top drawer, says Max Egger. Photography: Neil Mersh

WHIRL CLASS



1 'Paracas', £13,524, Tatiana Tafur. 2 Chest of drawers, £41,200 approx, Colombostile. 3 'Mini Lulu', £3,195, Knowles & Christou. 4 'Cassettiera 700', £25,164, Promemoria. 5 'Dubois', £3,510, Roche Bobois. 6 Variegated-vellum 'Balthazar's' chest, £3,291, Julian Chichester. Short-sleeve crew-neck T-shirts, £55 each, Sunspel. All prices include VAT. For suppliers' details see Address Book



1 'Venus Settimio' velvet chest of drawers, by Fendi Casa, from £12,920, Interior Supply. 2 'Bedford', £3,595, The Sofa and Chair Co. 3 Modular chest, by USM, £2,566, Aram. 4 'Multi', by Hülsta, £1,165, Chaplins. 5 'Kennedy Military', £3,749, Harrods. Short-sleeve crew-neck T-shirts, £55 each, Sunspel. 'Klondike Pant II' jeans, £90, Carhartt WIP. All prices include VAT. For suppliers' details see Address Book >

SHORTLIST



1 '62 Series', by Greta Grossman, £1,970, The Conran Shop. **2** Italian cassettiera, 1950s, £2,380, Fiona McDonald. **3** 'Wellington', £1,490, India Jane. **4** Scottish Victorian satin-birch chest of drawers, by Morison & Co, £2,200, James Graham-Stewart. **5** 'Panther', £11,340, Ochre. **6** Oak 'Max', £450, Habitat. Collared shirt, £90 approx, Calvin Klein. 'Klondike Pant II' jeans, £90, Carhartt WIP. Backdrop throughout painted by London Art Makers using Sanderson matt emulsion, from £39 per 2.5 litres. All prices include VAT. For suppliers' details see Address Book ■

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THE STREET OF WONDERFUL POSSIBILITIES: WHISTLER, WILDE AND SARGENT IN TITE STREET (by Devon Cox; Frances Lincoln, rrp £25) Tite Street in Chelsea has a fair few blue plaques already, but I suspect there's a case for one on practically every house. Some warrant several. For about 20 fin de siècle and Edwardian years – after the Holland Park circle and before the Bloomsbury set – it was the absolute plumb centre of creative London. And for an age after that, Chelsea was a byword for the *haut* bohemian life.

Devon Cox gets his opening scene (his title and book cover too) from the apparition of Ellen Terry arriving at 33 Tite Street in 1889 in emerald robes and floor-length magenta hair – her Lady Macbeth get-up – to pose for the young John Singer Sargent. Oscar Wilde saw her from his library over the road, provoking him to say the street 'must always be full of wonderful possibilities'.

In contemporary coverage of younger artists – *Punch* cartoons and West End plays and Gilbert & Sullivan – Tite Street seems almost like an invention, a convenient mythical place to locate the entire Aesthetic movement and make fun of it. All the greenery-yallery Grosvenor Gallery artists, all the green-carnationed bachelors, all those 'are you intense?' ladies.

Chelsea really once was a village outside London until the 1870s, when the Chelsea Embankment was built with Joseph Bazalgette's sewers beneath it. And, unimaginably, Tite Street really was cheap unfashionable space when the first artists built on it. From the start it was a piecemeal artists' colony of studio houses, which were often commissioned – witness Whistler's spuriest White House, designed by the very advanced

EW Godwin in 1877. They weren't the massive Robber Baron-style houses that an earlier generation of star artists – the Kensington mob such as Leighton and Millais – had built, but still large and singular.

The Tite Street mix changed over time – Wilde and Whistler were both dead by 1903, and the second and third waves of buyers included more Establishment types. The Prince of Wales had visited the street with his mistress Lily Langtry and, later, with Queen Alexandra. By the time he became Edward VII, it was clearly on the social map. But residents were still painting away between the wars. The lesbian trio of Gluck (Hannah Gluckstein, the J. Lyons heiress), Romaine Brooks, the American painter who moved to Paris, and 'John' Radclyffe Hall, the author of the 1920s Sapphic Shocker *The Well of Loneliness*, maintained the reputation of the street long after the actual work produced was marginal. And Augustus John, the very archetype of cloaky priapic bohemian painterliness (he fathered nine children with at least four different mothers), went on painting in Tite Street until 1950 – when the book ends.

I love street histories anyway, but this is an extraordinarily well-conceived, structured and produced book with all the pictures you want where you want them. I could have done with more about the status and rewards of artists over the period (the Prince of Wales, hearing that Sargent was making £20,000 a year, said he could do with some of that). And I'd like to have followed Tite Street into the 1950s – the Chelsea Set would have made an interesting coda – but this is an important book ■ PETER YORK is a social commentator whose most recent book is 'Authenticity is a Con' (Biteback) ▷





BECOMING AN ARCHITECT IN RENAISSANCE ITALY: ART, SCIENCE, AND THE CAREER OF BALDASSARE PERUZZI (by Ann C. Huppert; Yale, rrp £50) It is bad luck for you and for posterity if a leading critic prefers your rivals. Giorgio Vasari's *Lives of the Artists*, published in 1550, is for most of us the primary source of information about the men who shaped the Renaissance, and his short descriptions of some of the most influential people that Europe has ever seen have proved indelible. So Baldassare Peruzzi, a Sienese artist and architect who at one point worked as Bramante's assistant on the design of St Peter's basilica in Rome, was up against considerable competition; and Vasari, while admitting that Peruzzi was underestimated in his lifetime, somewhat damned him with faint praise. Vasari had a particular interest in the patronage and machinations of courtly circles, and Peruzzi, more of a loner and evidently without much personal magnetism, was therefore at a disadvantage.

Peruzzi designed two fine buildings: the Villa Chigi (now Farnesina) in Trastevere, on the western side of the Tiber in Rome; and the Palazzo Massimo alle Colonne in the centre of the city. The former is best known as the site of some of Raphael's finest frescoes, but the latter is among the great masterpieces of Mannerism: the curved, heavily rusticated front with its portico of paired columns in antis and punchy windows decorated with scrolls provided a model for countless public buildings over the ensuing centuries. But Huppert's argument is that Peruzzi's real contribution to architecture and to the progress of the Renaissance lay in his drawings. Many hundreds of these survive, mostly in the Uffizi in Florence. They are not, for the most part, finished presentation drawings: they are records in pen and ink or red chalk of details from Roman monuments or sketches for parts of the projects he was working on.

What makes them distinctive is the great range of information they carry: thus Huppert can present a picture of the way in which the Renaissance developed through a process of intense investigation of all that remained of Roman culture. One single sheet of paper might contain a fragment of a plan and a detail of an arch; a handsome finished view, with delicate ink-wash shadows, of the decorative mouldings around a window, as well as a series of experiments in geometry. Peruzzi was a fine perspectival artist – his own work on the walls of the Villa Chigi quite rivals Raphael's – and some of his most interesting drawings are carefully composed three-dimensional studies. Peruzzi's bold and modern-looking drawings of the Bruna River dam are particularly fascinating. Nearly all drawings are heavily annotated with his beautiful italic handwriting, or sequences of numbers as he calculated proportions.

This is a straightforward piece of formal, high-class art history rather than an introduction or a great narrative. It is produced to Yale's usual standards, which slip only occasionally: there are, for example, three almost identical views of the Sala delle Prospettive at the Villa Farnesina. But all in all, a useful and enjoyable book ■ **TIMOTHY BRITTAIN-CATLIN** is the author of *'Bleak Houses: Disappointment and Failure in Architecture'* (MIT)

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What's hiding behind your bedroom door? Dressing gowns, cobwebs and one or two small children in my case, but Mary, Duchess of Roxburghe, chose this inconspicuous spot to display the only known head study for Frederic, Lord Leighton's masterpiece **FLAMING JUNE**. Missing since 1895, the drawing was rediscovered prior to the May auction at Sotheby's of the contents of West Horsley Place – of which more in September's issue – and has been kept back for its Victorian, Pre-Raphaelite and British Impressionist Art sale in London on 15 July. Details: 020 7293 5000; sothebys.com.

How the painting itself ended up in Puerto Rico is quite another story, one that's currently intriguing visitors to a special display in New York. A rare loan from the Museo de Arte de Ponce, Leighton's orange-clad beauty is sleeping in the Oval Room at the Frick Collection, with four full-length Whistlers standing vigil. Until 6 Sept. Details: 001 212 288 0700; frick.org.

BRITAIN

UNTIL 30 AUGUST GLYNDEBOURNE, LEWES, EAST SUSSEX **WHITE CUBE AT GLYNDEBOURNE**. Festival ticket-holders can see Georg Baselitz's paintings of whirling legs, with cryptic music-related titles, in a pop-up pavilion designed by Carmody Groarke. Details: 01273 815000; glyndebourne.com.

9 JULY-MAY 2016 CITY OF LONDON **SCULPTURE IN THE CITY**. Tomoaki Suzuki's pint-sized figures populate the plaza at 30 St Mary Axe as part of the Square Mile's annual public-art trail. Details: 020 7606 3030; cityoflondon.gov.uk/sculptureinthecity.

14 JULY BONHAMS, NEW BOND ST, LONDON W1 **PRINTS AND MULTIPLES**. Rembrandt's glorious etching *The Three Trees*. Details: 020 7447 7447; bonhams.com.

15 JULY CHRISTIE'S, KING ST, LONDON SW1 **VALUABLE BOOKS AND MANUSCRIPTS**. Don't pooh-pooh this sale; it features two EH Shepard drawings for AA Milne poems. Details: 020 7839 9060; christies.com.

21-22 JULY CHORLEY'S, PRINKNASH ABBEY PARK, GLOS **FINE ART, ANTIQUES & COLLECTABLES**. Hearth of the matter: a collection of 19th- and 20th-century fireplaces and surrounds is a highlight here. Details: 01452 344499; chorleys.com.

25 JULY MARGATE SANDS, MARGATE, KENT **RIBA SOUTH EAST SANDCASTLE CHALLENGE**. Prove you've got talent in spades. There are prizes for the tallest and most finely crafted structures. Details: 0118 987 4900; architecture.com.

30 JULY-2 AUGUST ST GERMAN'S, SALTASH, CORNWALL **PORT ELIOT FESTIVAL**. Literary chat and music, but also tours of the house and garden (*WoI* March 2008), workshops on brewing and beekeeping, and oddities from the Boscastle Museum of Witchcraft. Details: porteliotfestival.com.

1 AUGUST EXHIBITION SQUARE, YORK **YORK ART GALLERY**. An £8 million expansion sees the Victorian roof space housing the Centre of Ceramic Art, or Coca. Should be stimulating. Details: 01904 687687; yorkartgallery.org.uk.

OUTSIDE BRITAIN

USA 13-16 AUGUST ASPEN ICE GARDEN, W HYMAN AVE, ASPEN **ART ASPEN**. Small but perfectly formed fair. Details: 001 631 283 5505; hegshows.com.

DENMARK 21-23 AUGUST KUNSTHAL CHARLOTTENBORG, COPENHAGEN **CHART ART FAIR**. The third edition of this super-cool Nordic galleries' get-together. Details: 0045 2651 4778; chartartfair.com ■



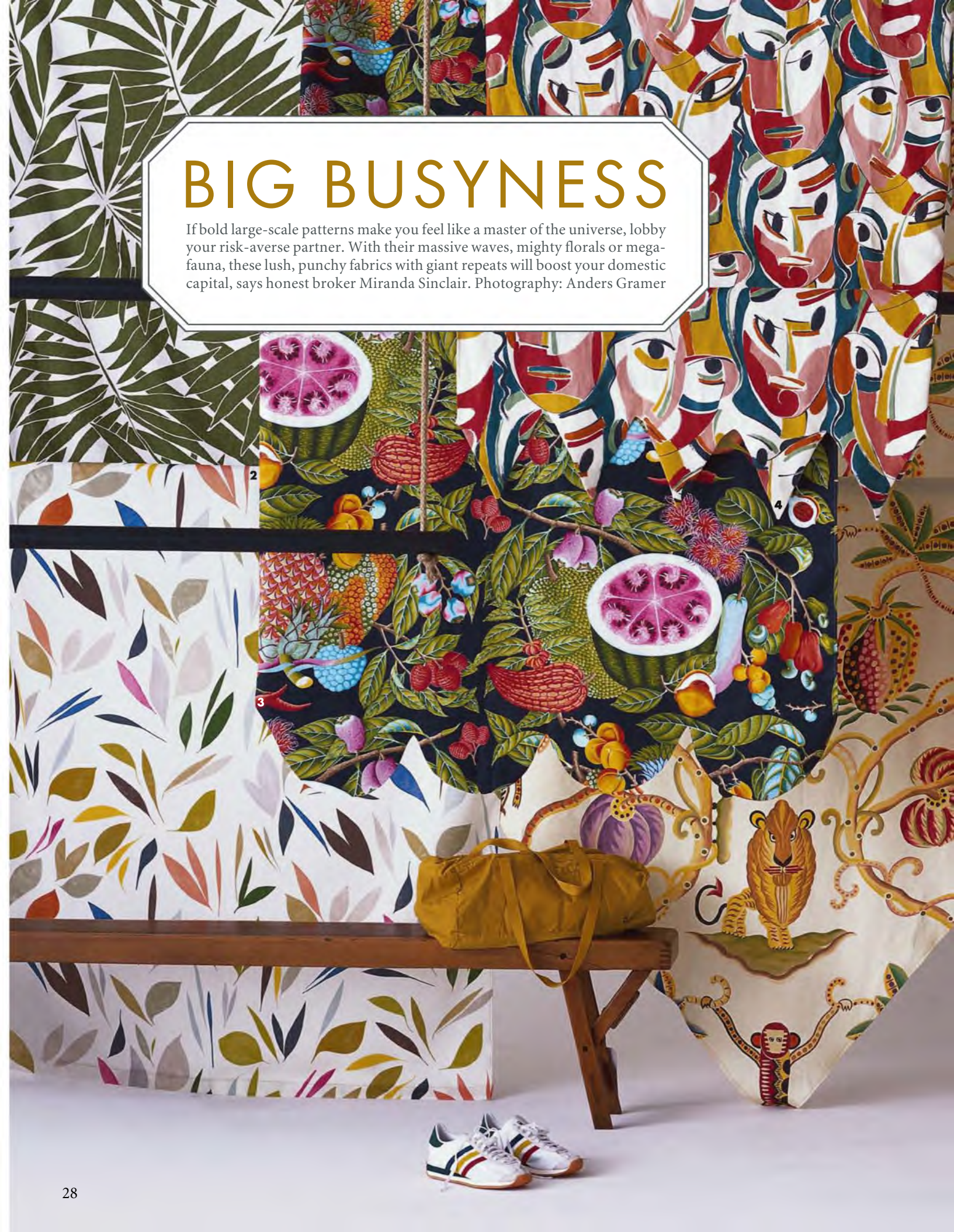
3 Tomoaki Suzuki, *Zezi and Takeshi*, 2012-13, Sculpture in the City, 9 July-May 2016.

4 Pe Lang, *Color no. 1*, 2014, Galerie Anava at Chart, Copenhagen, 21-23 Aug. **5** Pablo Picasso, *Bullfighting Scene*, 1954, York Art Gallery, 1 Aug.

6 The RIBA South East Sandcastle Challenge, Margate Sands, 25 July. **7** Carmody Groarke, White Cube at Glyndebourne, until 30 Aug

BIG BUSYNESS

If bold large-scale patterns make you feel like a master of the universe, lobby your risk-averse partner. With their massive waves, mighty florals or mega-fauna, these lush, punchy fabrics with giant repeats will boost your domestic capital, says honest broker Miranda Sinclair. Photography: Anders Gramer





1 'Jungle Chic CH52810-030', by Chivasso, £78.50, Jab. 2 'Tribe', by Kate Blee, £110, Christopher Farr Cloth. 3 'Jamaica Noir 04802-04', by Manuel Canovas, £88, Colefax & Fowler. 4 'Kagura F3009001', £153.60, Pierre Frey. 5 'Jembala Print', by Clarence House, £255.60, Turnell & Gigon. 6 'Jimp's Papaya 023N69', by Raoul Textiles, £260, George Smith. 7 'Beauvallon', by Rapture & Wright, £71.87, Red-loh House Fabrics. 8 'Wave', by Kendix, £90, Studio-tex. 9 'Italian Dinner', by Josef Frank, £115 approx, Svenskt Tenn. Folding bench, 1940s, £230, Lassco. 'Duffel No. 5' bag, by Fjällräven, £70; 'MCN Country KZK 84-Lab' trainers, by Adidas, £90; both Oi Polloi. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ▷

SWATCH

1 'Casmir 44080-558', by Travers, £110, Zimmer & Rohde. 2 'Fuji', by Beacon Hill, £181, Robert Allen. 3 'Le Lac 8012135-51', by Brunschwig & Fils, £220, GP&J Baker. 4 Indigo 'Nomad MLB4701', by Martyn Lawrence Bullard, £216, Tissus d'Hélène. 5 Bianco oro 'East India', £194, Colony. 6 'Magilan 3462-04', by Jim Thompson, £92, Fox Linton. 7 'LW216416', by Melissa White, £108, Lewis & Wood. 8 Admiral 'Mainmast', £55, Ralph Lauren Home. 'Cortez Nylon' trainers, by Nike, £70, Oi Polloi. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book



1 'Arden 320475', £85, Zoffany. 2 'Le Tapis Vert RBP10032-02', £78, Borderline. 3 'Forest 222643', £121, Morris & Co. 4 'La Favorite MLF2195-05', by Lorca, £44, Osborne & Little. 5 'Etched Aviary', £49.10, Robert Allen. 6 'Hollyhock JM1080', by Jean Monro, £230, Turnell & Gigon. 7 'E07112-05', £177.48, Lizzo. Prices are per m and include VAT. For suppliers' details see Address Book ▷



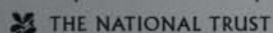
SWATCH

1 'Agra R00108', by Ramm, Son & Crocker, £48.90, Robert Allen. 2 'Pertelote BP10461-1', £98, GP&J Baker. 3 'Rugosa II', £59, Designers Guild. 4 'Paradiso RBP10037-01', by Harry Wearne, £98, Borderline Fabrics. 5 'Branche de Corail 1593-01', by Tassinari & Chatel, £682, Lelièvre. 6 'Great Dahlia', £197, Bennison. 7 'Delphinium 0110-01', by Rose Cumming for Dessin Fournir, £100, Fromental. 'Star Master' trainers, by Novesta, £40, Oi Polloi. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ■



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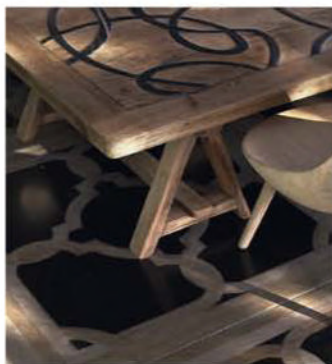


network



Sophia Salaman chooses the best merchandise and events worldwide

From top:
'Luminescent'
wallcovering
by Elitis; 'O'
collection
taps by Studio
Putman for
THG Paris; table
and flooring
by I Vassalletti;



■ Traditional joinery company Plain English is refurbishing its Marylebone showroom, charging creative director Katie Fontana with the design. Taking cues from Edwardian industrialisation and the railways of the 19th century, Fontana is using a mixture of Plain English's trademark ranges to complete the refit. Amid the glazed timber screens and white gloss cupboards will be tiles based on original London Underground designs, which have been handcrafted in Ironbridge, the World Heritage Site in Shropshire. Plain English, 28 Blandford St, London W1 (020 7736 3667; plainenglishdesign.co.uk).

■ Visitors to West One Bathrooms' new Chelsea showroom will find a fantastic range of traditional and contemporary brands spread across its four floors, including Arcade, Burlington, Bauhaus, Crosswater and Simpsons. You can find Claybrook, Apavisa and Lapidica there too. There's also a tranquil outdoor courtyard on the ground floor. West One Bathrooms, 610 King's Rd, London SW6 (020 7751 8000; westonebathrooms.com).

■ Since arriving in the UK in 2010, Camerich has opened showrooms in some of London's most stylish locations, including Islington and Notting Hill, recently adding the King's Road to the list. Spread over three floors, this new space displays the company's elegant furniture collection – including its ever-popular modular sofas. There's also a team of design consultants on hand, lending advice to those in need. Camerich, 555 King's Rd, London SW3 (020 7751 5936; camerich.co.uk).

■ With its expansive knowledge of fittings and luxury designs, Bathrooms International has joined forces with THG, the French company with more than 60 years of expertise in the field, renowned for its exclusive taps and lavish ranges. The former's Belgravia showroom has scrubbed up too, and now goes by the name of Bathrooms International by THG. After celebrating with a complete renovation, it's staked its claim as the ultimate destination for premier bathroom design. Bathrooms International by THG, 4 Pont St, London SW1 (020 7838 7788; thgparis.com).

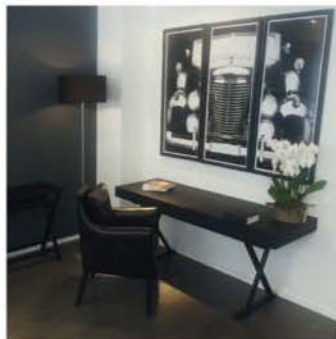
■ Working with a vast range of clients, Lloyd Brunt is known for its lush and timeless garden designs. This year, the company has been busy shaping the gardens of Cal Reiet, a stunning holistic rural retreat in the Mallorcan village of Santanyi. Developing the extensive grounds of this beautiful hotel, which opens this summer, Lloyd Brunt has created a peaceful, verdant oasis, comprising a large pool surrounded by smaller ponds set beneath pergolas. Shaded by palms, pines, bougainvilleas, figs and hibiscus, it's an idyllic escape from the mundanities of life. Ring 020 7222 2777, or visit lloydbrunt.com.

■ Honouring its practice of working with skilled sculptors and artists, Porta Romana's latest creation, the 'Husk' table lamp, has been inspired by ceramicist Dame Lucie Rie. Quirky and full of character, the base is covered in hand-applied, undulating ceramic bobbles. Because the volcanic glaze is applied in numerous layers, each lamp is a one-off, marked by its own unique patterns and earthy depth. Porta Romana, Design Centre Chelsea Harbour, London SW10 (020 7352 0440; portaromana.co.uk).

■ I Vassalletti is a leading expert when it comes to wood, and is well known for its fine cabinets, libraries and flooring. Working with designers and artisans, the Italian firm creates versatile interiors for any house, from large villas to urban apartments. Inspired by Renaissance studios, the team works with oak, teak, cedar and walnut, using specific Tuscan polishing and carving techniques in order to get the perfect finish. Ring 00 39 055 941 176, or visit ivassalletti.it.

■ French company Elitis creates handcrafted wallcoverings using cutting-edge techniques that are designed to jazz up any wall. Recent ranges include the magical 'Wonderland', which uses imagery with 3D effects to evoke nostalgic childhood memories, and 'Libero', which takes its inspiration from hand-dyed Moroccan textiles, Indonesian batiks and watercolour drawing. Abbott & Boyd, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.co.uk) ■

gardens at Cal
Reiet hotel
by Lloyd Brunt
Outdoor Design;
'Husk' lamp by
Porta Romana;
kitchen design
by Plain English;
Camerich's new
showroom on
the King's Road





TESTAMENTS OF YOUTH

MAY NORADEE PROPERTIES AND DESIGNS IS A YOUNG ARCHITECTURAL STUDIO GOING PLACES. FOCUSING ON THE HIGH-END RESIDENTIAL SECTOR, THE FOUNDER CAN ALREADY BOAST AN IMPRESSIVE PORTFOLIO OF PROPERTIES. SHE TELLS WOI WHY, FOR HER, THE CLIENT IS KING

With the recent launch of a new studio in Kensington, May Noradee Properties and Designs is a company going from strength to strength. Working independently and with private investors, the eponymous founder has been building, over several years, a small-scale property portfolio specialised in the remodelling and interior design of existing properties. May believes that sustainable design and intelligent use of space have a direct influence on the quality of our lives. She's channelled those principles into diverse projects. They range from the complete fitting-out of a quirky Asian fusion restaurant in Covent Garden to the sleek decoration of a 17th-century mews house in SW7. Other services offered include master planning, construction project management, product design and bespoke furniture – and the studio is also happy to assist with planning applications and property acquisitions.

May Noradee's broad skill-set and ability to work in a wide spectrum of styles stem from her exemplary background. A native of Thailand, she studied at the prestigious Architectural Association, before joining Norman Foster in 2005, where she worked on several international construction projects. She also found employment with Zaha Hadid, contributing her design skills to the Signature Towers in Dubai. But whether she is developing a huge luxury marina in Gibraltar or a bespoke cabinet with secret compartments, for May the needs of her clients are paramount. 'We strive to maintain clear communications with our end-users to ensure high-quality design solutions' ■ Visit maynoradee.com



Abbott & Boyd, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.co.uk). Anthropologie. Ring 00 800 0026 8476, or visit anthropologie.eu. Aram, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). Bennison, 16 Holbein Place, London SW1 (020 7730 8076; bennisonfabrics.com). Borderline Fabrics, Worlds End Studios, 132-134 Lots Rd, London SW10 (020 7349 7196; borderlinefabrics.com). C&C Milano, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). Calvin Klein. Ring 00 800 7463 6499, or visit uk.calvinklein.com. Carhartt WIP. Ring 020 7739 9040, or visit shop.carhartt-wip.com. Chaplins, 477-507 Uxbridge Rd, Hatch End, Middx HA5 4JS (020 8421 1779; chaplins.co.uk). Chelsea Textiles, 13 Walton St, London SW3 (020 7584 5544; chelseatextiles.com). Christopher Farr. Ring 020 7349 0888, or visit christopherfarr.com. Colefax & Fowler, Design Centre Chelsea Harbour, London SW10 (020 7351 0666; colefax.com). Colombostile. Ring 00 39 0362 3491, or visit colombostile.it. Colony, Design Centre Chelsea Harbour, London SW10 (020 7351 3232; colonyfabrics.com). The Conran Shop, Michelin House, 81 Fulham Rd, London SW3 (0844 848 4000; conranshop.co.uk). Designers Guild. Ring 020 7893 7400, or visit designersguild.com. Fiona McDonald, 323 Fulham Palace Rd, London SW6 (020 7731 3234; fionamcdonald.com). Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). François Gilles. Ring 07803 237217, or visit francoisgilles.co.uk. Fromental. Ring 020 3410 2000, or visit fromental.co.uk. George Smith, 587-589 King's Rd, London SW6 (020 7384 1004; georgesmith.co.uk). GP&J Baker, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpandjbaker.com). Graham & Green, Unit G14, The Perfume Factory, 140 Wales Farm Rd, London W3 (020 8987 3752; grahamandgreen.co.uk). Guinevere Antiques, 574-580 King's Rd, London SW6 (020 7736 2917; guinevere.co.uk). Habitat. Ring 0344 499 4686, or visit habitat.co.uk. Harrods, 87-135 Brompton Rd, London SW1 (020 7730 1234; harrods.com). Heal's, 196 Tottenham Court Rd, London W1 (020 7896 7451; heals.co.uk). Howe London, 93 Pimlico Rd, London SW1 (020 7730 7987; howelondon.com). India Jane, 121 King's Rd, London SW3 (020 7351 9940; indiajane.co.uk). Interior Supply. Ring 020 7352 0502, or visit interiorsupply.co.uk. Jab, 17 The Boulevard, London SW6 (020 7348 6620; jab-uk.co.uk). James Graham-Stewart, Core One, The Gasworks, 2 Michael Rd, London SW6 (020 3490 0406; jamesgraham-stewart.com). Julian Chichester. Ring 020 7622 2928, or visit julianchichester.com. Knowles & Christou, 116 Lots Rd, London SW10 (020 7352 7000; knowles-christou.com). Larusi. Ring 020 7428 0256, or visit larusi.com. Lassco. Ring 020 7394 2100, or visit lassco.co.uk. Lelièvre, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu).

Lewis & Wood, Design Centre Chelsea Harbour, London SW10 (020 7751 4554; lewisandwood.co.uk). Lizzo, Design Centre Chelsea Harbour, London SW10 (020 7823 3456; lizzo.net). London Art Makers. Ring 07799 724629, or visit londonartmakers.com. Lorforde Antiques, 30 Long St, Tetbury, Glos GL8 8AQ (01666 505111; lorfordantiques.com). Luke Irwin, 20-22 Pimlico Rd, London SW1 (020 7730 6070; lukeirwin.com). Madeline Weinrib, 888 Broadway, New York, NY 10003 (001 646 602 3780; madelineweinrib.com). Max Rollitt, Yavington Barn, Lovington Lane, Avington, Hants SO21 1DA (01962 791124; maxrollitt.com). Morris & Co. Ring 0844 543 9500, or visit william-morris.co.uk. Ochre, 46-47 Britton St, London EC1 (020 7096 7372; ochre.net). Oficina Inglesa, Unit 329, Business Design Centre, 59 Upper St, London N1 (020 7226 4569; oficinainglesa.com). Oi Polloi, 1 Marshall St, London W1 (020 7734 2585; oipolloi.com). Osborne & Little, 304 King's Rd, London SW3 (020 8812 3123; osborneandlittle.com). Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Promemoria, 99-101 Pimlico Rd, London SW1 (020 7730 2514; promemoria.com). Ralph Lauren Home, 1 New Bond St, London W1 (020 7535 4600; ralphlaurenhome.com). Redloh House Fabrics. Ring 020 7371 7787, or visit redlohousefabrics.com. Robert Allen, Design Centre Chelsea Harbour, London SW10 (020 7352 0931; robertallendesign.com). Roche Bobois, 321-339 Finchley Rd, London NW3 (020 7317 8828; roche-bobois.com). Roger Oates, 1 Munro Terrace, London SW10 (020 7351 2288; rogeroates.com). The Rug Company. Ring 020 7243 7342, or visit therugcompany.com. Sanderson. Ring 0844 543 9500, or visit sanderson-uk.com. Scumble Goosie, Griffin Mill, London Rd, Thrupp, Glos GL5 2AZ (01453 731305; scumblegoosie.com). Simon Horn, 638-640 King's Rd, London SW6 (020 7731 3555; simonhorn.com). The Sofa and Chair Co, 4-5 Roslin Rd, London W3 (020 8752 8935; thesofaandchair.co.uk). Stepevi, 274 King's Rd, London SW3 (020 7376 7574; stepevi.com). Studiotex, Design Centre Chelsea Harbour, London SW10 (020 7352 8558; studiotex.co.uk). Sunspel. Ring 0115 973 7860, or visit sunspel.com. Svenskt Tenn, 5 Strandvägen, 114 51 Stockholm (00 46 8 670 1600; svenskttenn.com). Tatiana Tafur, 572 King's Rd, London SW6 (020 7731 3777; tatianatafur.com). Tissus d'Hélène, Design Centre Chelsea Harbour, London SW10 (020 7352 9977; tissusdhelene.co.uk). Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Twentytwentyone, 274-275 Upper St, London N1 (020 7288 1996; twentytwentyone.com). Vanderhurd. Ring 020 7313 5400, or visit vanderhurd.co.uk. Zimmer & Rohde, Design Centre Chelsea Harbour, London SW10 (020 7351 7115; zimmer-rohde.com). Zoffany. Ring 0844 543 4600, or visit zoffany.com ■

1 'Kazakhstan 4746', by Gastón & Daniela, £92.60 per m, Abbott & Boyd. 2 Chest of drawers, by Gilbert Rohde for Herman Miller, £3,600, Guinevere. 3 George III painted chest of drawers, £1,850, Max Rollitt. All prices include VAT

THE WORLD OF INTERIORS

THE OCTOBER ISSUE

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GUIDE TO THE LONDON
DESIGN SEASON

ON SALE 3 SEPTEMBER





This page: the two fortepianos are replicas of one made by Gottfried Silbermann for Bach. Above them hangs a panel of old linen, which helps to absorb sound. Opposite: two Steinway pianos in yin-and-yang formation sit below African textiles from Axel Vervoordt in the Labèque sisters' recording studio



THE SILENT TREATMENT

After an awkward run-in with noise-sensitive neighbours, the pianists Katia and Marielle Labèque made a concerted effort to tone things down in their new home. A voluminous former kindergarten in Rome, it has been acoustically sealed so that nothing disturbs the sisters' practice – or others' peace. Add perfectly muted furnishings in a moody palette, and you have quiet luxury on a grand scale. All told, Marella Caracciolo considers it a sound investment. Photography: Simon Upton



Top: a concrete floor, lime-plaster wall, simple wooden shelves and dark-grey Belgian-linen cupboard curtains lend the kitchen a rustic air. Left: in contrast to the modern sheet-metal ceiling, the staircase was made from reclaimed wood by Franco Gianti, an artisan in the north of Italy. It leads to a bedroom and office while concealing the heating and air-cooling kit in an understairs cupboard. Opposite: all the furniture came from the antique dealer and interior designer Axel Vervoordt, who worked with the Labègues on their previous homes





This page: music equipment belonging to producer and composer David Chalmin, Katia Labèque's partner, shares the 'control room' with a large stone ball, industrial-style chairs and an armchair from Axel Vervoordt (top). The spiral staircase leads to a mezzanine office (left) tucked under a barrel-vaulted ceiling. Opposite: their surfaces decoratively acid-etched, the fat copper pipes in the 'artists' lounge' are part of a sophisticated ventilation system, as well as being an architectural feature. A projector sits on a 17th-century wooden shelf





Top: some of Katia Labèque's prized vintage clothes, which she picks up during her travels, form a display in the dressing room with a collection of old Louis Vuitton suitcases. The sisters' stage outfits hang behind the curtain panel, which is made out of a large piece of 17th-century silk from Axel Vervoordt. Left: the building was a kindergarten in what was once a working-class neighbourhood of Rome. Opposite: lime plaster covers the bathroom walls and marmorino the floor, bath surround and basin unit. The kimono dates from the 19th century



AS THE PIANISTS

Katia and Marielle Labèque discovered in the wee hours of a June morning in 2013, Romans are hard to impress. Madonna and her band had retreated to the Labèques' music studio, a two-storey building in the faded 19th-century industrial district of Ostiense, to unwind after a concert in the Olympic stadium. The duo, prompted by their pop-star friend, began to play something on their handcrafted fortepianos, two rare copies of the one designed for Johann Sebastian Bach by Gottfried Silbermann. Madonna and her band joined in with vocals and instruments, giving way to an impromptu jamming session. 'The music and laughter floated out through two ventilators on the roof that had been inadvertently left ajar,' Katia recalls, still cringing. Within minutes some neighbours – one armed with a baseball bat – banged on the door, demanding immediate silence. The Labèques and Madonna apologised, inviting them to join in, but to no avail.

'Our biggest problem,' says Katia, 'has always been finding a soundproof space large enough to accommodate our instruments.'

This detached 1920s building, which originally served as a kindergarten for what had been a mostly working-class neighbourhood, seemed to fit the bill. When the sisters first set eyes on it in 2010, the old classrooms had been replaced by myriad tiny office spaces. 'It looked like a beehive,' Katia recalls, 'but it had the two qualities we needed most: it was spacious and it was free-standing. This allowed us to undertake a radical, 100 percent-soundproof isolation.'

Until that time five years ago the world-acclaimed pianists, professional musicians since the early 1980s, had been moving their way steadily across Europe: from the Basque country, where they grew up and still own a house, they settled in Paris (where Marielle is based much of the time with her husband, the conductor Semyon Bychkov), London and then Florence. Finally, in 2005, they decamped to Rome, buying an apartment in a 16th-century palazzo that was once owned by the Borgia family. For each successive move the Labèque sisters had put their trust in the Belgian collector, antique dealer and interior designer Axel Vervoordt, whom they had first met in 1982 after a concert in Antwerp. Vervoordt helped them to create homes where they could spend time relaxing and rehearsing between concert tours. 'But the problem of sound resurfaced again and again,' Katia recalls. 'What we needed was not a house with a music studio but the opposite: a soundproof studio which looked and felt like a home.'

So aesthetics were no longer such a priority when Katia and Marielle took on this old school with the aim of transforming it into the studio of their dreams, with a living space. They commissioned the best German sound-engineering firm they could find and two excellent Italian sound technicians, the same who realised the audio system for the Renzo Piano Auditorium. Serena Mignatti, a Rome-based architect, worked on the planning and design, which complied with the dictates of the engineers. 'For the first time in 30 years,' Katia explains, 'Axel – busy with his own projects – was not by our side.'

The most fascinating thing about the space is that it is born of the quest for silence, a prime necessity in any musical environment. Everything in the building – from the foundations to the heating and cooling systems to the choice of materials and finishes – has been chosen with music in mind. Take the floors: to guard against the diffusion of vibrations when instruments are played, these were laid on a sort of floating island, separated from the foundations and the peripheral walls by an insulating material that looks like transparent rubber. The massive column-like copper pipes that cross some walls and ceilings are part of a complex (and blissfully soundless) high-tech heating and cooling system that ensures a constant temperature throughout the seasons, as well as ideal humidity. 'Temperature and humidity,' says Katia, 'are of paramount importance for the wellbeing of our instruments.' (These, by the way, also include around 15 guitars, both electric and acoustic, and a full set of percussion all belonging to Katia's long-time partner, the composer, producer and musician David Chalmin.) Lest music disturb the neighbours – and vice versa – they have installed triple walls complete with air chambers and double windows. 'Not beautiful, perhaps, but highly effective,' Katia quips.

Beauty is something that comes naturally to the Labèque sisters, so, no matter how practical these interiors may be, gracefulness hovers in every room. 'A lot of it came down to recycling old bits and pieces we have difficulty parting from,' says Katia, referring to some beloved antique furnishings, including 18th-century wooden doors and a rich collection of old fabric, such as the African hangings in the piano room. 'But in the end what I discovered during the making of this space is that the greatest beauty is often what you don't see: all the hard work, the cables and technology that lie beneath the surfaces' ■

To contact Serena Mignatti, ring 00 39 349 145 0232, or visit serenamignatti.it

Opposite: a small straw cabinet sits on a silk-covered table in a corner of the master bedroom. The roman blinds are made of Belgian linen





FORTUNE'S FRIEND

When Philip Talboys retired from the bar, he began compiling a wide array of objects and artworks. The catch? He had nowhere to put them. But chancing upon a Georgian town house for sale in Kent he found the perfect match for his catholic collection. Nothing sets off good judgement like a stroke of luck, as its rooms bear witness. Text and photography: Tim Beddow

Top: viewers of Howard Hodgkin's aquatint etching *Afternoon, Venice*, shown here, must contend with the stony stare of a 17th-century lion, bought at Sotheby's. Opposite: another Hodgkin surveys the room next to a coral-branch wall light, whose opulence finds fellowship in the ornate Boulle table beneath and Jacques Caffieri's 18th-century clock







Philip came across the marble works of Italian architect and designer Angelo Mangiarotti, who designed this table, by chance. The red leather dining chairs are by another 20th-century European designer, Art Deco Modernist Jacques Adnet. The Franco-Flemish 'large leaf verdure' tapestry hanging behind dates from the early 16th century





Right: the bedroom is no less diverse in its stylistic range, with a Louis XIV-style tasseled banquette, a zebra skin and a 1950s Italian velvet armchair. Top: Philip covered this 18th-century Boulard armchair himself, using Claremont fabric. His grandmother made the foot cushion. Above: a 19th-century terracotta lion keeps vigil in the bay window



In front of a gilded George II mirror, still with its original glass, sits one of the chairs designed by Lord Snowdon for the investiture of Prince Charles in 1969. Philip's 38 pairs of shoes (and counting) are as much a part of his dressing room's décor as the furniture. He likes to keep them on the floor to save them from languishing in cupboards





ROCHESTER may no longer be the town it was when beloved by Charles Dickens, but its cobbled streets and fine cathedral, with its surrounding haven of domestic Georgian architecture, are all vestiges of its grand and genteel past. Philip Talboys had never been here before, but his fondness for 18th-century architecture (and an internet search) led him, in 2011, to buying one of the houses recently restored by the Spitalfields Trust overlooking the south transept of the church.

'I do live in a little bubble,' says the retired lawyer, 'but I had slightly fallen out of love with London.' This handkerchief of historic atmosphere was just what he was looking for.

Mildly spoken, Philip has an air of inscrutability and more than a touch of the aesthete. Over the years he has carefully compiled a very personal, idiosyncratic collection of paintings, furniture and sculpture for such a house – most of which, obviously, he acquired long before he owned the actual property. 'Luckily it all worked and fitted in,' he says with a touch of relief. All very serendipitous.

It's some change from his early days, spent in Knowle, on the edge of Solihull. ('It was a nice childhood really,' he says.) From there, he won a choral scholarship to Magdalen College, Oxford, to study law. 'In my arrogance I thought I could be a High Court judge pontificating on different subjects,' he confides, smiling. But following pupillage and a spell in a small firm, the lure of better fees led him, in 1993, to 'the world of [company] deals' and the multinational law firm Herbert Smith.

A year later he was able to buy a small flat in a house opposite the V&A. It was here, 'while living pretty much on top of Christie's South Kensington', that he was enticed by the extraordinary and wonderful pieces for sale at the auction house. Also, he needed to furnish his flat. 'It always mattered to me being in a nice environment,' he says, though early on 'I was buying very modestly, collecting eclectically, but perhaps not in a very educated way.'

He was made a partner in the firm and bought a larger flat in Kensington shortly before being asked to relocate to Frankfurt. It wasn't a happy time; 'rather more a waste of time, with little to do,' he says. In 2009 he resigned, feeling disillusioned with the politicking of law. Not long after returning from Germany he took a trip to the South of France and fell in love with – and bought – a Modernist villa designed by Pascal Morabito in the hills behind Nice. He spent a year and a half there, with visits to London and Paris, creating a wild garden, hosting friends and 'keeping busy looking at what was coming up in the major auction houses'. The Yves Saint Laurent house sale in 2009 (*Wol* Dec 2009) was one of note; '[it was] fascinating seeing

how textiles, sculptures, antiquities, furniture and pictures from all epochs could be assembled together,' he says. He was buying pieces knowing that one day they would have a home.

On a return trip a few months after he had sold his London flat, this house popped up. He had looked at other Georgian possibilities in London's Stepney Green and Bermondsey, but he fell for the Rochester one 'straight away'. It helped that an existing out-house had been restored and cleverly incorporated into the ground-floor plan as a kitchen, avoiding the need to install one in the basement. It also had its own Medieval gatehouse.

The house forms part of a terrace of seven town houses built between 1723 and 1735 that were historically inhabited by the organist and minor canons of the cathedral. In the 1920s the buildings were converted laterally into rented flats, later falling into a dangerous state of disrepair as the cathedral could not afford their upkeep. Put up for sale in 2008, they were bought by the Spitalfields Trust, the building-preservation charity. The trust restored the external envelope of the block – brickwork, roofs, doors, windows and front steps – and the entire interiors of two of the houses.

'I bought a completely "done" house,' says Philip. 'It had been painted magnolia throughout, but I could see the potential. All I had to do was move in with the furniture.' By now his range of acquisitions included a 1970s white-marble Mangiarotti dining table, Jacques Adnet chairs, early 19th-century Louis XV-style candelabras and a Jean-Michel Frank plinth. Over the years he had also procured Howard Hodgkin prints, Turkish rugs, late 17th-century chairs with caryatid legs and an antique carved head. His seashell and imitation-coral wall lights were bought at auction in Paris. They came from an apartment once owned by Pierre Delbee, a former director of the interior-decorating firm Maison Jansen, whose hallmark style was a combination of the Rococo, Neoclassical, Art Deco and Modernist – styles Philip very much admires. 'In the dining room – and others – there are pieces from antiquity to the 1970s,' he says. 'That is my sort of approach.'

Refreshingly, Philip freely admits he is not in any way a specialist. 'I enjoy putting something together that is worth more than the sum of its parts, and in doing so perhaps creating a sort of style, but I am only doing it for myself. If friends say they like it, of course it gives what I have done a sort of validation,' he says modestly. But his house shows the fun, possibilities and satisfaction of mixing together all manner of disparate things. 'It's always the visual attraction first,' he says. 'Buy because you like and find a place for it later.' It's sound advice. He was a lawyer, after all ■

Opposite: adjacent to the main house is Philip's gatehouse, which was built in the mid-15th century. It is one of just two still standing in the surrounds of Rochester's Norman cathedral. Philip now uses the gatehouse, which he has painted in Farrow & Ball's 'Brinjal', as a lavish spot for after-dinner drinks and games. Taking centre stage on the stained wooden floor is an armchair by Danish modernist Arne Jacobsen, upholstered in brown-and-white cowhide



A Taste of Tbilisi

In a leafy corner of the Georgian capital sits Pur Pur restaurant. An important meeting place in the lead-up to the country's bloodless Rose Revolution in 2003, this once-delinqued dining spot has been refurbished, its lofty spaces filled with old-fashioned fittings and flea-market finds. Despite an air of faded glory, this local institution appeals to both diplomats and domino players, as Joseph Alexander Smith discovers. Photography: Ricardo Labougles



Pur Pur's new first-floor setting. The saris on the ceiling originally covered decay downstairs in the restaurant's first incarnation, but they were so popular they were moved up here





This page, clockwise from top left: Pur Pur stands on a quiet corner of Gudiashvili Square; balcony seating offers views of Tbilisi's iconic statue of the Mother of Kartli, a 20m-high symbol of the Georgian people that was built in 1958; Guga Kotetishvili bought the tête-à-tête, or 'kissing chair', from the film director Sergei Parajanovby; Kotetishvili uses antique headboards wherever he feels there should be a fireplace



This page, clockwise from top left: chunky radiators and half-stripped walls, left untouched here, are typical of Tbilisi's older homes – for years people have lacked the money needed for renovations; a sylvan mural by Lado Bagrationi, the artist father of one of the owners; Kotetishvili's jumble of mismatched furniture gives each seating area its own identity; Bagrationi's mural was inspired by the ceiling's branch-like supports

QUIETLY ensconced amid the faded glory of Tbilisi's historic Sololaki district, Pur Pur is a city institution, attracting a mixed crowd of tourists, foreign diplomats and local politicians. Part of the restaurant's appeal, no doubt, is its eclectic interior, which wistfully encapsulates the identity of a city that has always lived on a crossroads – strikingly modern yet charmingly old-fashioned, determinedly Western yet imminently Eastern.

The peaceful Gudiashevili Square which Pur Pur overlooks is hidden away behind the capital's Neo-Moorish City Assembly building, only moments from the traffic and bustle of Freedom Square. On a typical summer evening, locals gulp beer and play dominoes in the cobbled central garden, sheltered from unpredictable summer showers by a thick canopy of leaves. Children climb over the painted wooden hoarding around a collapsing town house to pick cherries in an overgrown yard.

Much of the Sololaki district was built in the mid-19th century and reflects the wealth and diversity of a city that was once the capital of the Russian empire's Transcaucasian provinces. The square on which Pur Pur stands is flanked by the villas of wealthy merchants; Armenian churches and a Neo-Gothic German school are tucked away in narrow backstreets. Although much of the area's former elegance remains, years of neglect followed by demolition and hurried restoration projects have taken their toll.

Occupying a northern corner of the square is the legendary Blue House, immortalised in local lore by the Russian Romantic poet Mikhail Lermontov, who stayed there briefly during a stint as a guards' officer. Once painted a striking azure blue and crowned by delicate filigree *mashrabiya* balconies, it is now a gutted, hollow shadow of its former self.

'The whole city was in a terrible state – the restorations hadn't started then,' says Guga Kotetishvili, who conceived of opening the restaurant in this dilapidated neighbourhood in the turmoil and drift of the early 2000s. 'There were no fences in the square and no benches. Drug addicts used it at night, the streets weren't lit and potential investors thought no-one would ever go there after dark.'

Still, to the designer's eye the building and location held immense potential. 'When we put glass in the doors and enlarged the windows, it felt like you were already sitting outside on the square. During the day, the sunlight was perfect, along with the sound of the birds. In the evening it took on a totally different atmosphere when the streetlights and lanterns outside were lit. By the window we had small one-person tables where you could sit, drink coffee and look out on the square. Everything was conceived around that.'

'I rented it quite cheaply from the owner because he thought no-one would want to take it on, plus it was a bit the worse for wear, but I left everything the way it was – the brickwork and the old wooden floors – and just added some ornaments, soft furnishings, pieces of furniture and old bits and pieces.'

As Kotetishvili worked on the restaurant, change was in the air. Young-gun politician Mikheil Saakashvili was leading mass protests against the government of President Eduard Shevardnadze, the former Soviet foreign minister whose inert regime was plagued by corruption, mismanagement and anger about a lack of basic services. The bloodless Rose Revolution of November 2003 brought Saakashvili to power, ushering in an epoch of liberal reforms and pro-Western foreign policy. Along with the return of 24-hour electricity and water, the political changes brought new clients to Kotetishvili's young business.

'At that time both the government and opposition were coming often to the restaurant, along with representatives from the EU delegation, and they were having serious meetings about the issues of the day. The décor was always a bit rustic: we had one old woven carpet in the entranceway, which was ripped down the middle, but no-one ever said anything about it. I remember once when Saakashvili started coming regularly to the restaurant, the manager asked me if we should replace the torn carpet. I told him we shouldn't replace anything, saying if they don't like it they can go somewhere else!'

But Pur Pur's burnished elegance continued to attract customers, and the restaurant has been a staple recommendation of tourist guidebooks for several years now. After a change in management, the restaurant moved from the ground floor to the first, closing for several months for refurbishment. After the hiatus, business picked up again and the upstairs location has continued to bring the outdoors inside, with balcony seating and a distinctive forest mural painted by Lado Bagrationi, the artist father of one of the owners.

Kotetishvili's approach to design is to carefully match items from his immense personal collection of flea-market finds and *objets trouvés* with original or distinctive architectural features, creating interiors that are homely yet elegant. 'Eclecticism for me means mixing everything together but maintaining a sense of harmony,' he says. 'One piece might be Jugendstil, another might be Gothic – it doesn't matter. The important thing is that every object feels at home together, then you also feel at home in that space.'

According to this approach, interiors are as much about the people that use them as anything else. Each seating space is like a small room unto itself, with its own views, lighting and furniture. 'To be honest, I didn't think about it at first but later I realised: when you go into a restaurant and all the tables are the same, it doesn't matter where you sit. Groups would come in and start thinking about where to sit. They'd stand and think for a long time and have a good look around before choosing their place. It turned into a little show! I realised that people like to find their own place. First you find a place to sit, then you get used to it and then it becomes "yours"' ■

Pur Pur restaurant, 1 Abo Tbileli St, Tbilisi 0155, Georgia (00 995 32 2477 7761)



This page, clockwise from top left: this example of traditional carpet craft is most likely from the eastern Kakheti region. The bar's iron railings came from a cemetery; the tablecloth, or *lurji supra*, is an example of a distinctive form of local woodblock batik; ancient, creaking floorboards welcome patrons as they climb the steps to the restaurant; a floating dress with its billowing skirt makes for an opulent lampshade



LOFTY CONVERSION

A remarkable repository of monumental statues and sacred relics, Westminster Abbey's 'attic' has been out of bounds to all but a trusted few for years. But now, in the first major architectural intervention since the time of Wren and Hawksmoor, transformation is afoot in the triforium as it prepares to welcome living souls. First up, Ruth Guilding. Photography: Christopher Simon Sykes



Beside the door to a spiral staircase stand two monuments by Michael Rysbrack that commemorate the poets and dramatists Nicholas Rowe and John Gay



Boxed, labelled
or mummified
in acid-free tissue
paper, the contents
of the lapidarium
are ready for transit
to allow building
work to commence





This page, clockwise from top: the large Jacobean monument to Sir Christopher Hatton and his wife originally stood in the lower Islip chapel, where both lie buried; the crouching hound is a mason's plaster model for a 'buttress beast', the animals that ornament the abbey's flying buttresses. Many of the originals were unrecognisable after years of erosion; this mourning figure was carved by John Flaxman for a tablet to George Lindsay Johnstone, who died in 1815; the carved wooden effigy of the body of Mary Tudor was created to be carried at her funeral. She was crowned in the abbey five years before her death. Opposite: a narrow access bridge created by Medieval masons offers a view to the abbey's west door





The abbey's library occupies part of the former monks' dormitory. The hammer-beam roof of 1450 replaces one that burned down three years earlier



WESTMINSTER ABBEY is a great agglomeration of stone and glass bound together by history, a carapace for our sacred relics and the bones of our saints, kings, queens, poets and national heroes. East of its high altar, monarchs long since reduced to dust sleep under the benison of Edward III, the Anglo-Saxon saint and 'Confessor' king. He founded this great abbey on the older Benedictine monastery that was here in the 1040s. During the *bouleversé* 16th century, Henry VIII dissolved the monastery and made the Confessor's abbey into a cathedral church. His daughter Elizabeth I reconstituted Westminster Abbey as what it has been ever since – a collegiate church and a royal peculiar, exempt from the jurisdiction of bishops with the reigning monarch as its 'visitor'.

Under the abbey's north aisle, the Jacobean playwright Ben Jonson is buried standing upright, but his alabaster monument marks the door and stair in Poets' Corner that twists up to the triforium gallery. From here, 21m above the nave, you look down on to the tourists milling and lapping around the sacred geometry of the Cosmati Pavement. Bombastic tombs housing the illustrious dead thrust up a forest of marble pediments and finials. Chandeliers drop through space, and sound thins and purifies as it ascends.

The triforium is like a useful ledge or mantelpiece, running around the eastern end of the abbey. Royal weddings, funerals and coronations are enacted below where nave and transept cross, but now modern technology and television cameras broadcast their rituals round the world from its high, bird's-eye vantage point. Its arcaded walkways and little chapel-like spaces echo the plan of those in the main church below. The masons working for Henry III who finished building it in 1269 carved the triforium's pillar shafts of Purbeck marble and label stops and corbels with grinning faces just as carefully as those at ground level, but there is nothing to suggest that these bare spaces were ever consecrated for worship. More likely, the Benedictine monks worked up here, lit by its huge rose windows. Then, when Sir Christopher Wren became responsible for the fabric in 1699, he knitted up the abbey's vaults and roof and the triforium's fractured arches with characteristic thoroughness. Thanks to his criss-cross frame of oak bridging beams and strengthening joists it feels like the roof space of a great tithe barn, or the hold beneath a ship's deck.

Filmed over with stone dust and silted up with fabulous timber, this useful backwater has gradually become one of the most remarkable attics in Christendom. A marble effigy of Rear Admiral Richard Tyrrell, 'all nude, and white and ghastly', as one Victorian critic put it, that hangs here against the wall was once part of an 18th-century memorial that half filled a window recess in the nave. The heroic admiral (who was buried at sea) was sculpted in the act of ascending from turbulent marble waves to a heaven in which clouds like marble pancakes teemed with cherubs. Sadly this confection was much disliked and during the reign of Queen Victoria Dean Stanley dismantled it. More monuments

were moved up here in the 20th century, and by the 1970s a museum, or lapidarium, had been contrived in the triforium. Here fragments of carved stone displaced by restoration and gargoyles corroded by London smog rested among Plantagenet tomb railings and other antiquarian cast-offs. A few privileged visitors, archaeologists and abbey staff could climb the tower's 70-odd stairs to examine them, but otherwise they were rarely disturbed.

This year all that is changing. In the first major architectural intervention since the time of Wren and Nicholas Hawksmoor, a triforium gallery is being created to house the abbey's treasures. Launched to mark the Queen's Diamond Jubilee, the project will be completed in 2018. The surveyor of the fabric, Ptolemy Dean, has designed a spiral access tower like a Gothic sputnik or space rocket, housing a stair and lift and providing spectacular views. Boiler-suited conservators are taking everything into storage, mummifying

ancient bits of carving in odd-shaped acid-free tissue parcels. Under a paper shroud the wooden effigy of Mary Tudor waits to rejoin its painted head, housed in the abbey's museum. Among other escapees are 11 ceremonial iron helmets associated with the ancient chivalric order of the Knights of the Bath, once part of a much larger collection that perched along Wren's tie beams like starlings on telegraph wires.

Some time in the last century these helmets were transferred to ornament the abbey's library, in what was once the Medieval dormitory chamber where the monks slept under a soaring hammer-beam roof. After the Reformation, the northern half of this vast room was fitted out with oak bookcases and filled with calf- and leather-bound books, paid for by a benefaction of £2,000 from the dean, Dr John Williams, in 1623. Its current librarian, Dr Tony Trowles, has spent so long here that he can no longer distinguish the creosote tang of ancient leather bindings that hangs in the

still air. Since Dr Trowles took up the modern carpet that covered its old floorboards the library looks all of a piece, as if the 21st century and the one preceding it had never intruded.

But this ancient wooden room remains in daily working use, along with all that it contains. The very precise architectural model of the abbey and its new tower sits beneath a Perspex case at one end. At the other a glass case houses the precious *Litlington Missal* that is one of just two surviving volumes from the monks' original library, comprising all the services and ceremonial of the abbey. Its little sister is the smaller *Liber Regalis*, its text composed as a manual for the coronation of Richard II's queen, Anne of Bohemia, in 1382. Brought out and used at every subsequent monarch's coronation (and soon to be displayed in the triforium gallery), this book is as vitally significant as the line of royal descent itself. Now the imperative for its miraculous survival throughout the shipwreck of English Reformation and Civil War becomes clear: one day, before very long, it will be needed again ■

For further information on how to support the Queen's Diamond Jubilee Galleries project, email valerie.humphrey@westminster-abbey.org





Opposite: an architect's model shows the rocket-like stair and lift tower to be built behind the chapter house. This page: the library was

in public use from the late 17th century, and became popular with lawyers. Books had to be chained to the shelves for security



This page, clockwise from above: *A Dressing Room for Gille*, 1939, offers a nod to Watteau's 1718-19 portrait of Pierrot in the Louvre; *Untitled*, c1939-40, c1957, evokes a journey round the world in paper collage discs; *Planet Set*, *Tête Etoilée*, *Giuditta Pasta (dédicace)*, 1950, is a homage to a 19th-century Italian soprano; the accordion-like *Object Fenetre*, 1937, suggests frozen film frames – the photostats of windows (symbols of escape) are all subtly different





Above: Cornell's source materials were kept in labelled boxes on the shelves of his studio. Top right: the wound paper in *Le Caire*, c1940, reminds one of ancient Egyptian papyrus scrolls. Right: with *Untitled*, c1932, Cornell expanded the notion of collage to encompass three-dimensional sculpture



INNOCENT ABROAD

Despite their surreal sophistication, the collages and box constructions of Joseph Cornell have a wide-eyed quality. The paradox is in keeping with a man who spent his life rooted to his mother's clapboard home in Queens but whose work is filled with yearning for exotic places. As a new show opens in London, Jonathan Griffin sets off on a voyage round a unique imagination

COLLAGE, it could quite reasonably be argued, was the most influential cultural innovation of the 20th century. When Georges Braque and Pablo Picasso first affixed bits of patterned paper and oilcloth to their paintings, they changed Western ideas about artistry and authorship forever. They opened a door in aesthetics to appropriation – what would also come to be called sampling. Without collage, there would be no Grandmaster Flash, no Public Enemy. Probably no Lady Gaga. There would be no Frank Gehry or Rem Koolhaas, no Vivienne Westwood or Karl Lagerfeld. The Las Vegas Strip and the Dubai skyline would look very different.

Nevertheless, collage has long been considered a marginal medium. One of its pioneers, perhaps the first to devote himself purely to the technique, did not even like to call himself an artist. Joseph Cornell, the subject of a major new exhibition at London's Royal Academy, preferred to think of himself simply as a maker. His artistic forebears were not Braque or Picasso but the Victorian scrapbookers who pasted clippings of illustrations and photographs into albums. At the kitchen table of his white clapboard home at 3708 Utopia Parkway, in Queens, New York, he would toil through the night while his mother and disabled younger brother slept upstairs.

That's not to say he was oblivious to the professional art scene of mid-century New York. Over the years, the legend of Cornell's eccentric, reclusive character has come to overshadow his involvement with, and considerable contribution to, the avant-garde of his time. He was far from an outsider. In the 1930s – at the start of his career – he became friends with the Surrealists Roberto Matta and Dorothea Tanning, not to mention the photographer Lee Miller and the godfather of conceptual art, Marcel Duchamp. He discussed his work with the painters Piet Mondrian, Willem de Kooning and Mark Rothko, and Robert Motherwell was one of his most vocal champions.

They were captivated by Cornell's peculiar wooden constructions and paper collages, similar in spirit to the work of the Dadaists and Surrealists, many of whom had emigrated to New York in the lead-up to World War II. In 1932, the dealer Julien Levy invited him to participate in the exhibition *Surréalisme* at his gallery on Madison Avenue. Cornell presented collages cut from pictures in old books: a schooner, for instance, its main sail replaced by a gigantic peony, at the centre of which is a spider's web.

Cornell would come to disavow his association with the Surrealists, even after accepting an invitation to take part in a groundbreaking survey of the movement at the Museum of Modern Art in 1936, curated by its firebrand young director, Alfred H. Barr Jr. He wrote to Barr: 'I would appreciate your saying that I do not share in the subconscious or dream theories of the Surrealists. While fervently admiring much of their work I have never been an official Surrealist, and I believe that Surrealism has healthier possibilities than have been developed.'

Here Cornell was doubtlessly referring to the erotic and irrational energies given free expression through Surrealism's preoccupation with psychoanalysis. In 1925 he had become a devout Christian Scientist; throughout his life, he apparently repressed his deepest desires. He re-

mained celibate until his death, though he was frequently infatuated with women – especially ballet dancers – and he rarely travelled further than Manhattan, despite his fascination with the Old World of Europe. The Royal Academy's exhibition is poignantly titled *Wanderlust*.

Later in 1932, Julien Levy gave Cornell his first solo exhibition. *Objects by Joseph Cornell: Minutiae, Glass Bells, Shadow Boxes, Coups d'Oeil, Jouets Surréalistes* included much more than collages, most notably the shallow, glass-fronted boxes containing arrangements of objects and images for which Cornell is now best known. These objects were neither paintings, in the conventional sense (though they hung on the wall), nor sculptures. Levy called them 'toys for adults', hinting that, like Cornell, he was not entirely sure whether they could – or should – be called art.

Despite this rather patronising designation, Levy had recognised an important quality in Cornell's work. Childhood memories were a wellspring of reverie for the artist, and many of his sculptures and pictures contain a sense of innocence and wide-eyed sincerity. Cornell remained fond of penny arcades and sweets throughout his life. When the Californian dealer William Copley visited the artist in 1948 to propose an exhibition in Beverly Hills, he took him out for lunch. 'He looked hungry,' Copley later recalled. 'Afterwards he asked if he could have an ice-cream soda. He seemed afraid we would say no.'

When Cornell was 13 years old, his father had died, leaving the family in considerable debt. As the oldest sibling, it fell to him to support his mother, and when he turned 18, without graduating from high school, he joined his father's profession, finding a job as a textile salesman in Manhattan. On his lunch breaks he would scour nearby second-hand bookshops, flea markets and dime stores for materials that he could incorporate into his art pieces. He was a formidable autodidact, and his diverse obsessions suffuse his work: he studied astronomy and the cosmos, natural history and mathematics, poetry, architecture, opera and ballet, illusionism, ornithology, aviation and cinema.

In 1940 Cornell decided to quit his job and to devote himself full-time to art. He moved from the kitchen table to the cellar, which he transformed into an immersive *Wunderkammer* of raw materials and evolving creations. Photographs taken in 1972 by Hans Namuth, at the end of Cornell's life, show homemade shelves reaching from the floor to the ceiling. They sagged under cardboard boxes stacked every which way. Large and small, each was labelled in midnight-blue painted lettering: 'sea shells', 'plastic shells', 'cording', 'Dürer', 'owls', 'angel hair', 'tin foil', 'Caravaggio etc', 'watch parts', 'love letters/Jennifer Jones', 'stamps', 'marbles', 'notions'.

Such an array of materials might suggest that little fell outside Cornell's imaginative purview, even that he was scattershot in his interests. But brought together in a wooden box or pasted in a collage, these diverse elements evoke a singular sense of wonder, a yearning for distant times and places, that is Cornell's alone ■

'Joseph Cornell: Wanderlust' runs at the Royal Academy of Arts, The Sackler Wing, Burlington House, London W1 (020 7300 8000; royalacademy.org.uk), until 27 Sept

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This page, clockwise from left: Cornell's friend Marcel Duchamp inspired *Untitled Object (Mona Lisa)*, c1940-42; the collage *A Propos d'un passage de Plutarque*, 1963-65, recalls the vanitas tradition in still life; *Untitled (Fortune)*, c1967 or before, is a paean to Russian ballerina Tamara Toumanova; the parrot in *Untitled (Aviary with Drawers)*, 1949, is a proxy for exotic travel



QUARTIER JEWEL

INDIA MAHDAVI KNEW SHE'D UNEARTHED A GEM WHEN SHE FOUND A PAIR OF BIJOU FLATS IN PARIS'S SEVENTH ARRONDISSEMENT, EVEN IF THEY LACKED POLISH. FASHIONING THE IDEAL FOIL FOR HER OWN CREATIONS, THE GOLDEN GIRL OF INTERIORS HAS TURNED THE TWO INTO ONE EXQUISITE SETTING. TEXT: ANA CARDINALE. PHOTOGRAPHY: RICARDO LABOUGLE

MOST OF THE PIECES IN THE LIVING ROOM ARE BY INDIA MAHDAVI: A 'BIG SWING' LAMP OVERLOOKS TWO VELVET 'OLIVER' SOFAS DIVIDED BY A LOW WALNUT 'BUTTERFLY' TABLE. AGAINST THE WALL, BEHIND A LIMITED-EDITION GOLD 'BISHOP' STOOL, LEANS A PHOTOGRAPH BY DEREK HUDSON. THE FIREPLACE IS IN BLACK MARBLE





ABOVE LEFT: THE CUSHIONS ON INDIA'S 'JELLY PEA' SOFA MAKE A VISUAL RHYME WITH HER MULTI-LEVEL 'PEBBLE' COFFEE TABLE. ABOVE RIGHT: IN THE STUDY, THE 'CROSS' AND 'HALF-MOON' CHAIR DESIGNS ARE BY FLORIAN BORKENHAGEN – THE ONE IN THE BEDROOM BEYOND IS BY STUDIO MAKKINK & BEY



IN THIS GUEST-ROOM, A GIO PONTI BED STRETCHES OUT BENEATH A PHOTOGRAPHIC TRIPTYCH BY IRANIAN ARTIST MOHAMMED KEYVAN. THE 'DON GIOVANNI' BEDSIDE LAMP, MADE OF BOHEMIAN GLASS, BEARS INDIA'S SIGNATURE, AS DO ALL THE LARGE PILLOWS SEEN HERE AND ALL OVER THE HOUSE

IN THE MAIN BEDROOM, INDIA'S RATTAN 'CAP MARTIN' CHAIR FACES THE BED, COVERED IN A CHECK CASHMERE BLANKET. HER 'CHAPTER ELEVEN' CORNER BOOKCASE IS MADE OF LACQUERED WOOD. THE TURQUOISE 'MIRMOLA SORAYA' RUG WAS WOVEN IN IRAN







YOU MAY SOMETIMES notice India Mahdavi's deep gaze and warm smile at a society soirée, but it is in her Paris home that she is at her happiest. It is little wonder, perhaps. Not only is it bathed in a soft natural light, filtered through trees in the courtyard outside, but it's also filled with the sort of colour, furniture and objets d'art that lift the soul and would raise a gentle grin on any face.

But then playfulness, coupled with a certain rigour, is very much a Mahdavi motif. One of the most important figures in design of our times, she creates pieces that somehow magically stress both functionality and a free spirit's sense of fun. And Mahdavi – an architect by training, an alumna of interior designer Christian Liaigre, and something of an ambassador for the merits of marshmallow pink in décor – is certainly serious about the whole business of *joie* and zest.

It is there in the furniture, carpets and textiles she designs, and it is there in abundance, unsurprisingly, in her own expansive apartment, which has been created from two knocked together, in an august old seventh-arrondissement building. Here Mahdavi and her teenage son have lived for the past 18 years. 'When I found it,' she explains, 'it was in a terrible condition, but its mouldings, its many corridors, its L-shaped arrangement, its black marble fireplaces

and its parquet floor all had a certain charm.' Sensitive reconfigured to create a free-flowing space, with some partition walls removed where others have been erected, and mouldings and symmetry seamlessly restored, it now covers 230sqm and comprises a sitting room, dining room, study, kitchen, three bedrooms and two bathrooms (one of them subtly 1930s in flavour). A keen cook and regular host, she says the kitchen is the 'heart of the house'. From there guests decamp to the dining room, congregating on a big beech bench with oversize back and no doubt gazing at the prized work by Adel Abdessemed that hangs on one wall.

If the architecture throughout remains soberly classical and suitably *septième*, it's all the things she's added and the colours she's mixed that most clearly articulate this interiors adventurer's aesthetic: sumptuous velvets, bold chequerboard and zebra rugs, monochrome geometric prints, alongside pieces by herself and by design behemoths such as – deep breath now – Gio Ponti, Maarten Baas, Hans Wegner, Hubert le Gall, Sebastian & Barquet and Ronan & Erwan Bouroullec. Not for nothing, perhaps, is her bedside reading Le Corbusier's *Polychromie Architecturale*. 'I wanted to live in a pleasing and fun atmosphere, in which the design could fully evolve,' she





says. Even fabrics are chosen with fun – that word again – in mind. ‘Their sexiness is important to me. Armchairs have to wrap around you; the materials used should warm the soul. I like to bring a feeling of wellbeing and an ease on the eye.’

So where do this artistic sensibility, this appreciation for sensuality, spring from? She ascribes them to her Persian father and Anglo-Egyptian mother, a discerning pair who imbued in her a sense of wonder and wanderlust. ‘I am very lucky,’ she says. ‘My parents gave me a taste for travel. With them we would always stop and look at things.’

The travelling started early on. Born in Tehran, India was raised in France, America and Germany, and then studied in Switzerland and at the Ecole des Beaux-Arts in Paris. It was the architecture degree there and the seven years at Christian Liaigre that followed which reinforced the rigour underlying everything she does. From Liaigre she went solo, setting up her own company in 1999 and claiming the late retailer Joseph Ettedgui, for whom she designed a house in London and one in France, as her very first client. As decorating debuts go, it wasn’t at all bad, but things really took off for India when she was asked to design the Townhouse hotel in Miami – a commission that signalled her intent, cemented

her reputation and still gives a telling glimpse of her *modus operandi*. ‘For that project I initially spent several days capturing the essence of the city,’ she explains. ‘My nomadic life taught me to sniff out the essence of a place. Miami seemed like a city of sex, sun and beaches. And on the basis of this I created a style of interior that has become my signature: a mixture of masculine and feminine; highly structural, almost square, furniture; and fabrics in bright lively colours that create a joyful and slightly extravagant atmosphere.’ The rest is design history.

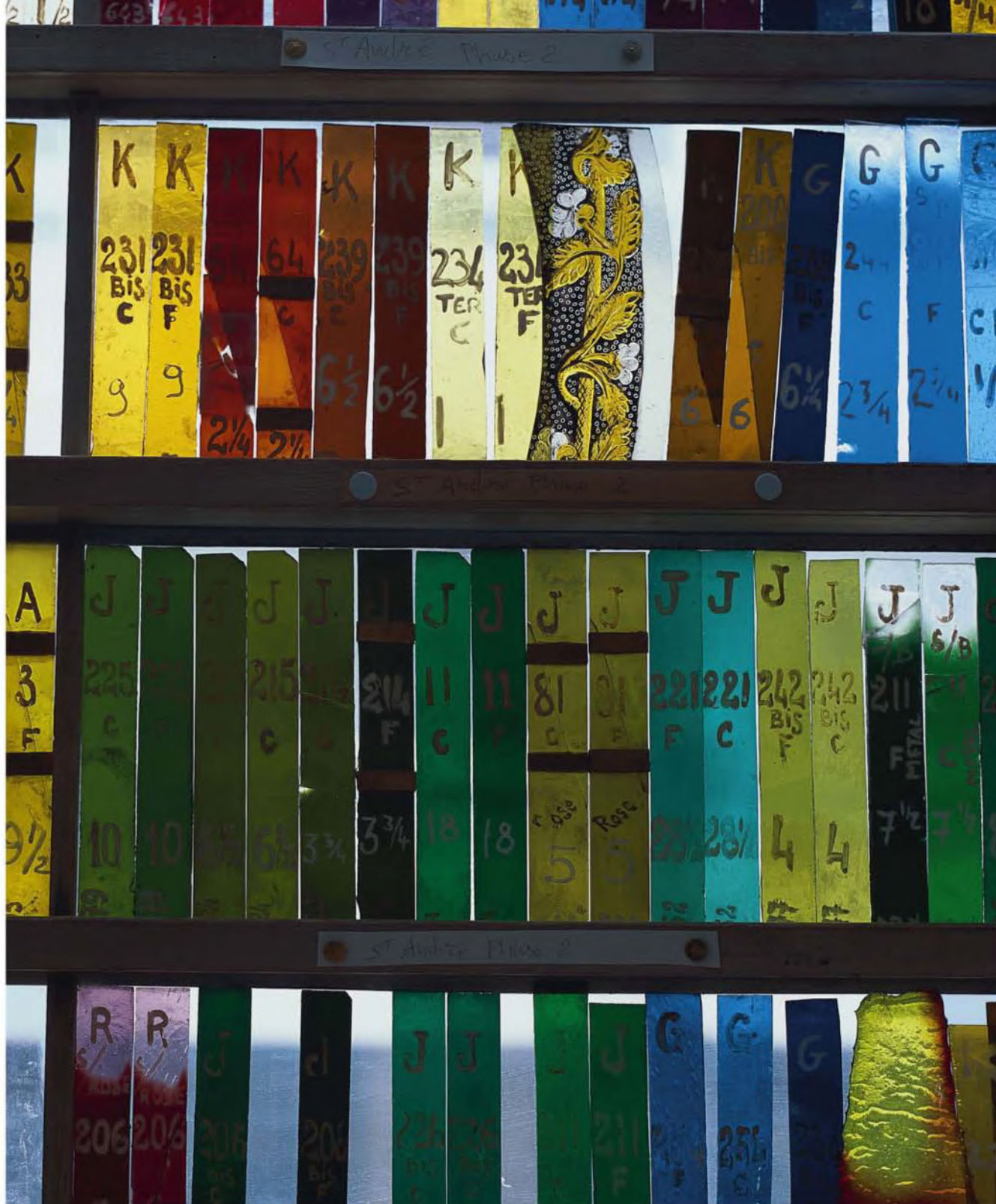
Ever since that first Floridian foray commissions have come thick and fast from all over the world, from hoteliers and private clients alike; as too have collaborations, the most recent of which was with the tile-maker Bisazza. She says that she yearns to work in film, behind the camera, but for now is content to work as furiously as ever at what she does best. Having just completed chef Guy Martin’s I Love Paris restaurant at Charles de Gaulle airport, she is juggling various projects this year: a Copenhagen hotel, a yacht, houses in Big Sur, California, and the South of France... Who knows, maybe one day there’ll be one in Tehran too ■

India Mahdavi, 3 Rue las Cases, 75007 Paris (00 33 1 45 55 67 67; india-mahdavi.com)



This page: a 6m-high window in the atelier's 'hanging room' allows work to be checked in natural light. These panels are by Vincent Darré. Opposite: every one of the 1,200 shades has a unique code



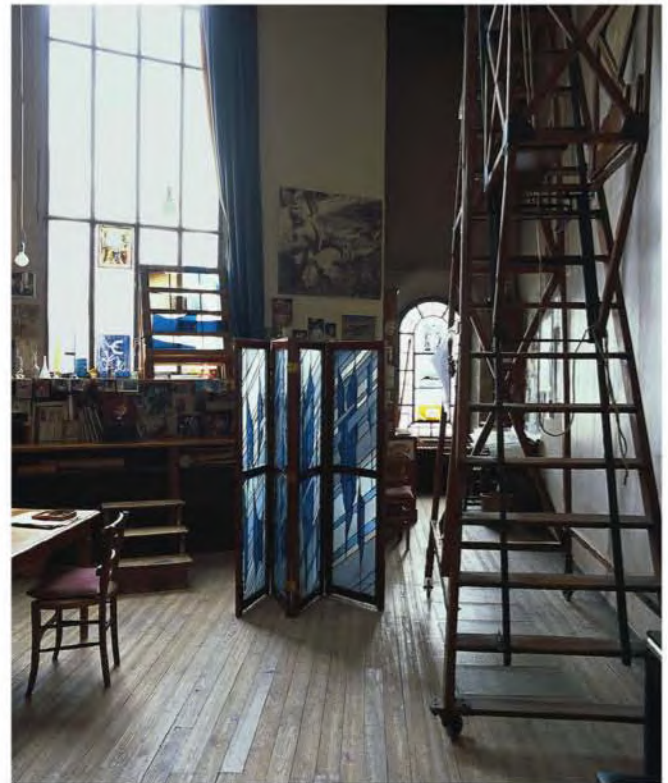


THE GLASS MENAGERIE

Home to generations of master stained-glass makers – not to mention a stuffed eagle immortalised in song – the Simon Marq atelier in Reims has a colourful history rich in artistic association. From Braque to Miró and regular guest Marc Chagall, an assortment of the 20th century's leading lights have entered through its hallowed doors. Following suit, Valérie Lapiere can't help but gaze in awe at the cathedral-like windows and walls. Photography: Bruno Suet



Top: stained-glass pieces are cut and then assembled with lead ‘comes’ at the large worktables on the first floor. Three young recruits have recently joined the Simon Marq atelier in the hope that they will help to keep its centuries-old skills alive. Above left: an easel bears a preliminary selection of colours for a new commission. Above right: an etched-glass panel designed by the Czech painter Josef Síma and produced by the atelier is supported by a bronze plinth. The company continues to work with artists, including David Tremlett, Imi Knoebel and Jean-Paul Agosti



Top: the tools of the stained-glass trade – little more than an ordinary hammer and nails – are surprisingly rudimentary, though preferences vary when it comes to closing the lead comes, some of the craftsmen favouring a block of wood, others a piece of ivory (right). Above left: the glass panel by Georges Braque formed the basis for the artist's stained-glass window – produced by the Simon Marq atelier – at the chapel of the Fondation Maeght in St Paul de Vence. Above right: a folding screen by Benoît Marq stands alongside a giant ladder and pulpit in the drawing studio



Full-scale designs are hung on the drawing studio's 6.4m-high main wall – the ladder was made for the purpose in 1928. Hovering above is a stuffed eagle that reputedly inspired a French pop song



THE STORY BEGINS in 1640 with a much-admired small stained-glass window. It was the work of Pierre Simon, the first in a long line of master glass makers in Reims. Twelve generations later, Benoît Marq still has that masterpiece by his ancestor in the family workshop. In operation for 375 years – that's more than even Reims' speciality, champagne – the Simon Marq workshop is one of France's oldest businesses. Like the art of stained glass itself, it has seen highs and lows over the years, but it recovered its prestige in the 20th century, thanks to Benoît's grandfather, Jacques Simon, the man who rescued the richly hued windows of Reims Cathedral, a wonder of Gothic architecture in which the majority of French kings were crowned.

Not far from Germany, Reims was practically destroyed during World War I. The cathedral was bombed in 1917, and Jacques Simon and his team risked their lives evacuating those stained-glass windows that had been spared. Between the wars, Jacques restored them, working from drawings made by his forebears, who had maintained the windows since the 17th century. He himself later created a stained-glass triptych for the cathedral that tells the story of champagne. He also helped bring Art Deco to Reims, in private houses and in civic buildings such as the city's Carnegie Library, where a lantern of his hangs. 'My grandfather changed the vocabulary of stained glass in Reims, by using American or printed glass, rather like Grüber did in Nancy, or Louis Tiffany, with whom he corresponded,' Benoît Marq explains.

The following generation gave the workshop a further artistic turn. Jacques's son, Luc, was a painter, and a friend of Max Ernst and Jacques Prévert, who spent time with the painter Françoise Gilot, worked as an actor for the film director Robert Bresson and created stained-glass windows. But it was his sister, Brigitte, who would take over the business around 1950 with her husband, Charles Marq, a philosophy graduate who took to the trade with enthusiasm and learned on the job. In 1956-57, the couple were the first people to introduce contemporary design into religious stained glass, producing the Jacques Villon window at Metz Cathedral. Collaborations followed with, among others, Braque, Miró, Poliakoff, Foujita and, above all, Chagall, who became a friend. While Charles made the windows, including those at Reims Cathedral and the United Nations in New York, he and Brigitte also pursued painting careers.

Benoît, their son, joined the studio in 1973 and took over in 1981, helped by his wife, Stéphanie. He restored and created his own stained glass, working with artists such as Imi Knoebel, Jean-Paul Agosti, Hans Erni, François Rouan and David Tremlett. Now retired, and his daughters having chosen other careers, he sold the studio to Jacques Bolelli, founder of the Fort Royal group, which supports arts and crafts. And so the family line has been broken, but the Simon Marq business continues and its know-how is being passed from the old hands to the three

young people taken on by the new owner. As for Benoît, he may not officially be working any more and may live in Ardèche, but he still carries out some projects for pleasure and regularly returns to the workshop, where he keeps an apartment.

Built in 1913 and extended in the 1920s, the atelier covers four storeys and was designed by Jacques Simon as a live/work studio, with a double-height mullioned oriel window to one side and the living quarters on the top floor. The rest is dedicated to stained-glass making, with technical areas and offices on the ground floor, actual production taking place on the first floor and design on the second. In the corridors, stained-glass windows and posters commemorate the artistic careers of family members. Private and professional space seem intimately connected. This is particularly true of the second floor, where Chagall would sometimes stay in a small bedroom that is no longer used. Two immense rooms of astonishing height occupy most of this level. The first contains a vast, rather dusty artist's studio lined with souvenir photographs. A stuffed eagle suspended from a beam is said by Benoît to have been the inspiration for the hit 'L'Aigle Noir' by the French singer Barbara. A wooden ladder fitted with a pulpit dominates the enormous main wall, which is 6.4m high. 'A cathedral window is twice that height. The wall seems big, but it's small,' Benoît explains. Here they reproduce the artists' drawings actual size, before choosing colours and the outline of the lead comes connecting the glass. In the other room, the hanging studio, is a 6m-high wall of glass, in front of which stands an adjustable metal frame on to which the windows can be fixed, allowing them to be checked in natural light.

In the production rooms on the first floor seven members of staff work at long wooden tables, cutting pieces and assembling them with lead comes. 'The advantage of this job is that you do everything,' explains Bruno Paupette, the workshop manager. 'We take down stained-glass windows, we restore them, and then we put them back up. In cathedrals, 40m from the ground, you have a sensational view of the city and of the works of art.' The walls are lined with pigeonholes filled with sheets of hand-blown glass from the Saint-Just glassworks, and colour charts for 1,200 shades, each denoted by a figure and a letter. Pieces of old glass – one of the most significant stocks in the world – are kept in the basement, where there is a maze of chambers.

Stained glass has too often been confined to religious art. These days interior designers such as Tristan Auer and Vincent Darré (*WoI* Nov 2008) are beginning to explore its decorative potential around the home. One Hollywood actor has recently had stained-glass windows made by the Simon Marq workshop for his property in the South of France. Might this just be the beginning of a new fashion? ■

To contact Atelier Simon Marq, ring 00 33 352 74 00 11, or visit ateliersimonmarq.com



Top: designed by Max and Louis Sainsaulieu, father-and-son architects from Reims, the Simon Marq building largely dates back to 1913. To the right is a double-height oriel window that floods the interior with natural light – vital for the craftsmen to get a true reading of colours. Above left: this window, made from old fragments of stained glass, is the work of a member of the Simon/Marq family. Above right: a Chagall poster hangs beside a corridor window designed by Benoît Marq. He is the last of his clan to join the company, bringing to an end 375 years of history



FOREST CLEARING

After Michael Shulan acquired a scruffy former chicken farm in Connecticut, it took several years of felling hardwood trees to open up a sublime valley view. Thanks to his own carpentry skills and a flair for flea markets, the New York writer/curator has also fostered the slow reveal of his house's rugged character. Now he's out of the woods, learns Carol Newman. Photography: Dmitri Kasterine



In the kitchen, the floor's painted chequerboard area covers up an ugly stain by the dishwasher. Michael added a pine top to an old cattle sink that he bought at a yard sale, creating the red work counter. A self-portrait of Michael's ten-year-old son – now a gallerist in New York – looks out from the dresser's glass door



This page, clockwise from top left: Michael spent several years clearing dense woodland to reveal this view south over the Housatonic River valley; the scales came from the village's general store, which went bust about 15 years ago; in the dining room, an old knife-sharpening wheel – in regular use – sits beneath the staircase, whose lower balustrade Michael fashioned from a silver birch. On a wall nearby hangs a flowerpot turned sconce; the owner discovered the wooden West Cornwall sign, from a long-defunct local train station, serving as a makeshift rafter in an old chicken coop. Opposite: the marble worktops were originally gravestone blanks Michael bought from a stonemason going out of business. He had to build staging and an impromptu crane to winch them out of his boot





STRAWBERRY FIELDS was once a chicken farm in Connecticut. A big photograph from about 1900 shows fields, an open view and its then owners, who were enjoying a long summer there from New York. It was a good place to get away from the city. The family added rooms and porches, and took with them lots and lots of children. Some time in the house's ramshackle history since then it was rented to the Broadway actors Alfred Lunt and Lynn Fontanne (*WoI* July 2015). The story goes that they were evicted when the landlord spotted that the dining room had been painted matt black for rehearsals.

Not too many years ago another New Yorker with a good eye bought it, by which time Strawberry Fields was hidden in hemlock and falling apart. Michael Shulan is known as the fellow who turned an empty shop in SoHo into a gallery for the public's photographs of 9/11, having seen how the terrorist attack had touched everyone. Here was a place where they could share their images. New York loved him for it. He later exhibited the collection round the world for two years, and then published a very heavy (2.7kg, 850 pictures) book, *Here is New York: A Democracy of Photographs*, which won the prestigious Cornell Capa Infinity Award in 2002.

After that, though he had never worked on a museum before, he became creative director of the National September 11 Memorial Museum, where he stayed for eight years until its opening last summer. Now he's to be found at the International Center of Photography on the Bowery. He has also been working on the house. While he loves to escape the city, he says: 'I don't sleep well, I don't garden, so I used to go to flea markets, early. There's not a lot to do in the country first thing in the morning; I like to look at things.' So speaks a true New Yorker.

Michael felt that the place 'was friendly, like a big dog licking your face... not another little white pristine Connecticut house'. It was also relatively inexpensive, and he liked the fact that he had carte blanche to play around with it. He and a timber merchant carefully cleared most of the hardwood forest shrouding the house to the south, opening up a view down to the river valley that, with no neighbouring properties intruding on it, is sublime. Porches, roofs and weatherboarding have all been sensitively restored. 'When the breakfast porch literally fell down,' he says, 'I rebuilt it to the same cramped specifications, even though it could have been made wider – and probably should have been.' The green exterior paint hits just the right note, setting off blue clouds of self-seeded forget-me-nots.

The previous owners left much behind – namely 26 beds, sundry pots and dishes, drawers full of silver and *tchotchkes*, floors of Linoleum, kitchen cupboards and tables and some original chairs. The West Cornwall sign was being used to patch up a chicken-coop roof, the chestnut-blight warning and deer skull were found in the garden,

Opposite: amateur painters emulating the masters occupy much wall space. The anonymous hat-shop work in the living room is a clever pastiche of Cubism and Max Beckmann – Michael completed the composition with an unusual lady's felt hat from the 1920s, a homage to the writer Djuna Barnes, who sported a similar style. Top: old machines relating to writing and photography appeal to the owner. Here an original Kodak Brownie camera, an early (pre-slide) projector and a Remington typewriter share table space with a collection of souvenir photos, postcards and fold-out panoramic scenes from fin de siècle Italian and Austrian cities. Above: among the group photographs in the stairwell are Native Americans, tennis players, glee clubs, railway conductors and Elks





and the crowing chicken and scales came from the local general store when it was closing down.

Michael's wife, Moira Hodgson, is a cookery writer, so it's a serious kitchen, despite the charm. The modern appliances are all there, but unobtrusively. Yet, with an artist's eye for perfection, he has also placed a small red Federalist wooden chair, too fragile to sit on, off the floor on a hook so that it can just be seen across the kitchen table. There are signs of a young son about the house too, though Alexander is now 27. His self-portrait on glass at the age of ten is on the dresser door, and a white linen sailor suit hangs on a bedroom wall, along with a BB gun.

There's an infectious sense of fun to the place, as Michael makes up stories about the objects he finds. One might call them installations, though he swears it is all second-hand stuff and that none of the paintings cost much money. In the living room there is a Cubist-inspired painting of a milliner's shop, an unattributable flea-market discovery over the mantel with a felt hat hanging on the corner. The same shelf holds a bronze fertility goddess whose mate Michael broke and replaced with a green glass insulator of about the same size. The devil's-fork fire irons were dragged back from Bavaria by the previous owner. Then there's the Gerald Murphy-type student portrait above a table of 1920s souvenir packets of photographs of Europe, the Brownie camera that could have taken them, an early projector (with manual), an old typewriter and an enigmatic double portrait of two old men – Auden perhaps, with fag in mouth, standing over Yehudi Menuhin? Michael unearthed the tinker's whetstone during one of his forays to the flea market in New Milford, Connecticut, while the dining table came from the 26th Street market in Chelsea; the ceiling lamp was a gift from his builder.

In the maid's room arsenic-green wallpaper has been left just as it was, with the addition of some rather nice old engravings, most notably a puzzling one of Napoleon in a halo of light. In the hall is a decorative snow-depth indicator once used by a road crew and, in the stairwell, a collection of group photographs – a sober gathering of rather heavy girls dressed as Indian maidens, a uniformed regiment of the Works Progress Administration conservation corps, Elks in a minstrel show and a 1923 World's Dairy Congress reception at the White House. Here you will also find a chart from *The Literary Digest* of May 1931 entitled 'Depressions Never Last Forever'.

Among the curiosities upstairs is a 34A bra mould and, in his study, Michael's favourite objet d'art (and Moira's bête noire): a green 5hp outboard motor mounted as a piece of sculpture. Of all the things he has ever brought home this is the one that's attracted most comments and – at \$100 – cost the most money. 'It does look just like a 1950s robot,' he says. 'Such a nice face! Everyone just laughs and thinks I am crazy' ■

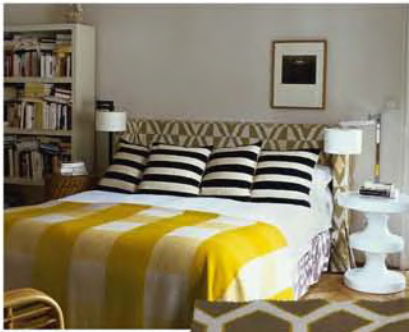
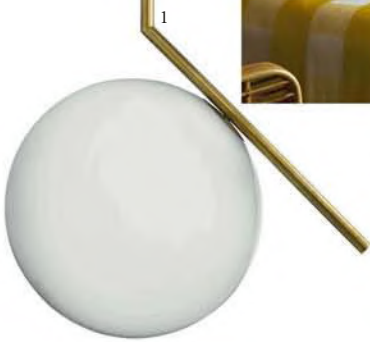


Top: the blackboard in Michael's workshop featured in a film some friends and he made in the mid-1990s about the inventor of a universal language named Wunderlich and his son, a child prodigy. Moira detests the 1950s green Johnson & Johnson Seahorse 5hp outboard motor bought at a flea market, failing to be charmed by its robotlike mien and enigmatic smile. Above: one of the first personal computers (a Kaypro) sits on a travelling desk from the 19th century. Souvenir glass slides of a similar vintage share the window with a collection of Michael's son's ceramics from elementary school. Opposite: the arsenic-green wallpaper in the former maid's bedroom, downstairs, survived the refurbishments. Above the bed, with its pine-cone finials, hangs a print of Napoleon



inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1 The Moon Under Water is the name Orwell gave to his fictional idyllic pub. In India Mahdavi's dining room we find a moon poised on delicate golden shafts, by Michael Anastassiades (page 87). We're also mooning over the designer's new lunar 'IC' ceiling light (£189 approx), a collaboration with Flos.

Ring 020 7681 9933, or visit flos.com.



2 A covered headboard will perk up even the most basic bed. India Mahdavi found a vintage fabric for hers (page 82), but 'Paravento' (£158 per m) from Vanderhurd would set the right tone. Loaf will cover one of its headboards with your chosen print, from £235. Ring 0845 459 9937, or visit loaf.com. For fabric, ring 020 7371 7787, or visit redlohousefabrics.com.



3 Why settle for one coffee table when you can have seven? The 'Pebble' table from Studio Nada Debs (£3,800) gives guests on Ms Mahdavi's sofa a choice of where to leave their glass (page 80). Ring 00 961 1 999 002, or visit nadadebs.com.

4 We've spotted at least four black-and-white rugs in this Paris apartment (page 78). Madeline Weinrib can help you top this record. Of 36 monochrome designs, we favour the 'Lupe' cotton carpet (top; \$1,500) and the 'Buche' flat-weave carpet (\$2,400). Ring 001 646 602 3780, or visit madelineweinrib.com.



5 Even concrete studios need the odd gentle touch. Weaver Catarina Riccabona accepts commissions, via the New Craftsmen, for pieces in silk, wool or linen, starting at £480 for a 1 x 1.8m panel. Her palette is in tune with the 17th-century curtain in the Labèque sisters' dressing room (page 44), as this throw (£480) demonstrates. Ring 020 7148 3190, or visit thenewcraftsmen.com.



6 Tubular metal chairs hit the right note in the Roman recording studio/flat. Living Divani's 'George's' chair (from £502 approx), by David Lopez Quincoces, has an industrial feel, like the seat at the



sisters' dining table (page 41). Ring 00 39 031 630954, or visit livingdivani.it.

7 Plain flex is to minimalism as coloured flex is to the vibrant Pur Pur dining room (page 58). Urban Cottage Industries has round and twisted flex in 14 shades to match your, er, shades – £4.80 per m. Ring 020 7193 2119, or visit urbancottageindustries.com.

8 Does the turquoise lampshade in the Tbilisi restaurant make you pur with pleasure (page 61)? A Shade Above can replicate one of its vintage parchment numbers (shown) to rustle up something similar. From £504. Ring 01273 881130, or visit ashadeabove.co.uk.

9 It's not just table flowers that adorn the Georgian eatery; chairs and cushions writhe with florals too. Pierre Frey's 'Daisy' (£199.20 per m) matches the cloth at the table for six (page 58). Ring 020 7376 5599, or visit pierrefrey.com.

10 We doubt Philip Talboys's shell was picked up on the Kent coastline, despite its proximity to Rochester (page 50). Restoration Hardware's 'Rocaille' clam shell is hand-cast in resin and weathered to look antique. It comes in four sizes, from \$115 for one 40cm wide. Ring 001 212 260 9479, or visit rh.com.

11 Jonathan Sainsbury has a gilded mirror, £3,220, with the same scrolled cresting as Philip Talboys's (page 55). Ring 01258 857573, or visit jonathan-sainsbury.com.

12 Embedded furniture – like this 'Eros' table (£8,770 approx) from Agape's collection – requires no joints or clamps. The top locks into position on conical legs, just like the one in the Rochester dining room (page 50). Ring 00 39 0376 25031, or visit agapecasa.it.

13 Red shoes and red velvet are old news, but for bathroom blinds, the red linen chez Mr Talboys is bold (page 54). Claret and paprika 'Orba' by Designers Guild – our go-to guys for crimson linen – each cost £65 per m. Ring 020 7893 7400, or visit designersguild.com ■







The Art of Bedlam: Richard Dadd

WATTS GALLERY Down Lane, Compton

In the early years of Queen Victoria's reign, with the country poised on the brink of becoming the world's greatest industrial and colonial power, Britain was gripped by a somewhat surprising enthusiasm for fairies. Whimsical paintings on the subject, based for the most part on Shakespeare and other literary sources, sold well even to that new breed of collector, the hard-nosed northern industrialist. Among the best of the fairy painters was Richard Dadd, who went from highly promising beginnings to become one of the most celebrated inmates of the Bethlem asylum. Unpicking the legend of Dadd's madness, this exhibition reveals that he created some of the most intriguing and enigmatic images in English art.

Dadd was born in Kent in 1817 and even in his teens seemed destined for artistic success. His early fairy pictures shown at the Royal Academy were clever though hardly stood out from the works of his rivals and they give little intimation of the fantastic intricacy that makes his later work so fascinating. When he was singled out to accompany an eccentric patron, Sir Thomas Phillips, on a Grand Tour of Europe and Asia Minor, it seemed as though a successful career in the Orientalist landscape tradition beckoned. Between July 1842 and May 1843 they travelled rapidly through France and Italy, around the Mediterranean shore and on to Greece, Ottoman Turkey, Damascus and Jerusalem before returning via the sights of ancient and modern Egypt. All the while Dadd made exquisite if hasty pencil sketches, complaining constantly that Phillips – a tough,

self-made man described as a 'ferocious tourist' – allowed him no time to paint the watercolours he had hoped to finish en route.

On his return to England, Dadd's erratic behaviour – at first put down to 'sun-stroke' – immediately gave his friends and family cause for grave concern. Suffering from the delusion that his mission was 'to kill the devil', Dadd invited his father to go with him to a childhood haunt and there stabbed him to death. He escaped to France, but was arrested, extradited to England and duly imprisoned in the criminal wing of the infamous old Bethlem Hospital.

It was there, and later in the new asylum at Broadmoor, that Dadd painted the sequence of meticulous, hallucinogenic works on which his fame now rests. Among them are *The Fairy Feller's Master-Stroke* and *Contradiction: Oberon and Titania*, fanciful visions in which teeming figures seem enmeshed by giant, convoluted plant forms. As well as his fairy subjects, Dadd also painted the disturbing series of allegorical *Sketches to Illustrate the Passions* and a handful of weirdly incisive portraits. One of the finest, included in the show, is known only as *Portrait of a Young Man*. In all probability, the subject is one of the earnest and humane doctors who cared for the troubled artist and encouraged him to paint. Dadd, who was constantly incarcerated, must have created this enchanting picture's rustic twig-seat and luxurious garden setting entirely from his own imagination. **THE ART OF BEDLAM: RICHARD DADD** runs until 1 Nov, Tues-Sun, bank hols 11-5 ■ **STEPHEN CALLOWAY** is a writer and curator ▷



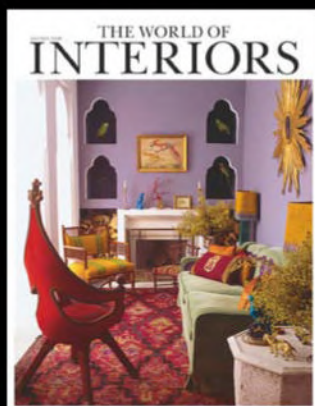
Opposite: *Portrait of a Young Man*, 1853, oil on canvas. Top: *The Artist's Halt in the Desert*, c1845, watercolour. Above: Henry Hering, portrait photograph of Richard Dadd painting *Contradiction*, c1875

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Treasured Possessions

FITZWILLIAM MUSEUM Trumpington St, Cambridge

'You bought it, Master Cromwell,' says the Marchioness of Dorset in Hilary Mantel's *Wolf Hall*, stroking the Florentine silk that has just arrived, 'And very beautiful it is. Your next task is to work out how we pay for it.'

In the Renaissance, shopping was a man's world, intrinsic to the public display of male wealth and status. This exhibition of 300 objects from the Fitzwilliam's decorative-arts collection includes a reconstruction of one of the flamboyant outfits worn by Matthäus Schwarz, who recorded in colour his wardrobe choices over 40 years in his fashion book of 1560. A slashed deerskin, velvet and silk arrangement, enhanced by a riveting codpiece, it is a precursor of the ripped-and-rubbed jeans that command a hefty price tag in our shops.

This is a history of conspicuous consumption in early modern England, of increasingly global appetites spiked by widening trade routes pioneered by the Portuguese and the Dutch. Luxury objects from Europe and the Far East, some uniquely anglicised, became personal, devotional or fashionable; gifts, showpieces or adornments. At home, meanwhile, London's craft industries were being enhanced by the intervention of foreign craftsmen – fleeing Protestant Flemings or French Huguenots.

The exhibition extends more than 200 years, which is like hitching our shopping habits to Jane Austen's. Yet, as the curators have it, 'in the 18th century, shopping became more than simply acquiring goods. It was a pastime and a leisure activity, especially for the rising middle classes.' We seem entirely on home ground. Like today, rituals of food and drink were powerful status symbols. In the early days of the fork, you could remain civilised on the road with a velvet-lined portable dining set shaped like a goose's egg, with knife, fork and spoon slotted into a chased silver cup. By the 17th century, the arrival of coffee, tea and chocolate had brought new protocols and preparation vessels. Paintings on loan show these 'treasured possessions' in context (though the work of Pieter Gerritsz van Roestraeten, son-in-law of Frans Hals and a specialist in still lifes of teacups and Restoration silver, is sadly absent).

The catalogue is an essential companion to this rich trove, knitting themes together and illuminating individual objects: the unfinished bead purse, still on its shaper; the child's linen cap, 'Sweet Babe' embroidered on its band; the mourning rings, one showing just an eye, so tiny I would have missed it otherwise. I was grateful to learn that those strange little cylinders sewn onto 16th-century sleeves are aglets, causing a girl to jingle charmingly as she moved about. Ingenious watches are likewise elucidated by a discreet interactive screen with headphones, allowing you to enjoy their chimes and charms without disturbing other visitors. **TREASURED POSSESSIONS FROM THE RENAISSANCE TO THE ENLIGHTENMENT** runs until 6 Sept, Tues-Sat 10-5, Sun, bank hols 12-5 ■ LINDSEY SHAW-MILLER is a writer living in the Mendips



Clockwise from top: embroidered silk taffeta shoes, English, c1700-30; delftware plaque, the Netherlands, c1750-1800; gold mourning ring with eye, English, c1790; earthenware figure of *Nobody Smoking a Pipe*, 1675



1 All undone – Palma Vecchio, *Venus in a Landscape*, c1520, at the Courtauld.

2 Solar flair – Louis XIV medal by Jean Warin, 1672, at the British Museum.

3 Captain's log – Linnaeus Tripe, *Rangoon: Henzas on the East Side of the Shwe Dagon Pagoda*, 1855, at the V&A.



4 Caribbean punch – Winston Branch, *West Indian*, 1973, at the Guildhall.

5 Head for heights – Emily Young, *Lady of the Mountain*, 2015, at Fine Art Society.

6 In a tangle – Brion Gysin, *Untitled*, 1959, at October Gallery. 7 Gee-gee whizz – horse votive, late eighth century bc, at Kallos Gallery



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BRITAIN LONDON

BRITISH MUSEUM GREAT RUSSELL ST, WC1 Until 2 Aug. Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30. Indigenous Australian art. See June issue. Until 16 Aug, close to the Boney: Napoleon in printed propaganda from both sides of the Channel. Plus, a spotlight on an extraordinary Nubian lyre strung about with beads, cowrie shells, bells and coins. Until 15 Nov, Sun King treasure: medals from the reign of Louis XIV.

CHISENHALE GALLERY CHISENHALE RD, E3 Until 30 Aug. Wed-Sun 12-6. Melbourne-based artist Nicholas Mangan's film about the sun is powered by a solar-panel installation.

COURTAULD GALLERY STRAND, WC2 Until 20 Sept. Mon-Sun 10-6. The sense of an ending: unfinished art in the Courtauld collection – abandoned in dissatisfaction, incomplete upon the artist's death, or left deliberately so in a challenge to academic conventions.

FASHION & TEXTILE MUSEUM BERMONDSEY ST, SE1 Until 30 Aug. Tues, Wed, Fri, Sat 11-6, Thurs 11-8, Sun 11-5. Bathing beauties abound in a history of Riviera style. Avert your eyes from the mankini and focus instead on the early knitted swimwear and print publisher King & McGaw's vintage travel posters.

FINE ART SOCIETY NEW BOND ST, W1 Until 27 Aug. Mon-Fri 10-6. Monumental carved heads in stone quarried in the Etruscan hills by sculptor Emily Young (WoI April 2012).

GUILDHALL ART GALLERY GUILDHALL YARD, EC2 10 July-24 Jan 2016. Mon-Sat 10-5, Sun 12-4. Art and ephemera documenting black British experience over three decades in an exhibition based on the archives of activists and publishers Eric and Jessica Huntley.

HMS BELFAST THE QUEEN'S WALK, SE1 Until 7 Sept. Mon-Sun 10-6. Hew Locke makes jollified jack tars of the ship's sailor mannequins, adorning them with carnival masks and tattoos in an intervention inspired by the ship's last international voyage through the Caribbean.

KALLOS GALLERY DAVIES ST, W1 Until 28 Aug. Mon-Fri 10.30-5.30. A breathtaking stemmed marble vessel, a black-figured amphora attributed to the Antimenes Painter and bronze animal votives are on offer at Lorne Thyssen-Bornemisza's Greek-antiquities gallery.

LONDON CANAL MUSEUM NEW WHARF RD, N1 Until 2 Aug. Tues-Sun, bank hols 10-4.30. The itinerant Telegram Gallery barges in here to display Alberta Bamonte's bird's-eye-view prints of the Regent's Canal.

MARIAN GOODMAN GALLERY LOWER JOHN ST, W1 Until 7 Aug. Tues-Sat 10-6. Making the rounds: Gabriel Orozco's preoccupation with circles manifests itself in his latest gilded paintings and antique-silk collages on Japanese scrolls.

MODERN ART HELMET ROW, EC1 10 July-8 Aug. Tues-Sat 11-6. Plain sailing: as it closes for building works, Kettle's Yard ships a haul of Alfred Wallis boat paintings to this gallery.

OCTOBER GALLERY OLD GLOUCESTER ST, WC1 Until 3 Oct. Tues-Sat 12.30-5.30. 1-31 Aug, ring 020 7242 7367 for appointment. Works on paper of the 1960s, much influenced by Japanese and Arabic calligraphy, by William Burroughs's pal Brion Gysin, expelled Surrealist and creator of the cut-up technique.

PARASOL UNIT WHARF RD, N1 Until 8 Aug. Tues-Sat 10-6, Sun 12-5. Cave art: Icelandic artist Katrín Sigurdardóttir builds a paper-pulp grotto spanning two floors of the gallery.

RAVEN ROW ARTILLERY LANE, E1 Until 9 Aug. Wed-Sun 11-6. La la land: Larry Johnson's photo- and text-based art uses found images, word play and humour to excavate the mainstream and underground culture of Los Angeles.

ROOK & RAVEN RATHBONE PLACE, W1 Until 22 Aug. Tues-Fri 11-6.30, Sat 11-6. Simone de Beauvoir's bitter autobiographical novel *She Came To Stay* supplies inspiration and title for a group show about women in art, featuring Annie Kevans's washed-out oil portraits of neglected female painters.

SADIE COLES HQ KINGLY ST, W1 Until 15 Aug. Tues-Sat 11-6. Figuration of fun: the human body as depicted by contemporary painters – flattened and cartoonish, contorted or collapsed, or almost disappearing under decorative or abstract imagery.

TATE MODERN BANKSIDE, SE1 Until 9 Aug. Mon-Thurs, Sun 10-6, Fri, Sat 10-10. Dally at the Delaunay show. See June issue. Until 11 Oct, the soft palette of Agnes Martin's pencilled-grid paintings belies their rigour and power.

V&A CROMWELL RD, SW7 Until 11 Oct. Mon-Thurs, Sat, Sun 10-5.45, Fri 10-10. Early photographs of India and Burma by East India Company captain Linnaeus Tripe (1822-1902).

WHITECHAPEL GALLERY WHITECHAPEL HIGH ST, E1 Until 30 Aug. Tues, Wed, Fri-Sun 11-6, Thurs 11-9. Asked to present his selection of works from Moscow's V-A-C collection, artist James Richards chose just one: Bacon's *Study for a Portrait* (1953). It hangs in a curtained gallery, accompanied by a soundscape of song and church bells. 15 July-6 Sept, work emerges as a theme of the triennial London Open, which includes a fully functioning fishmonger's counter and a brick sculpture built on-site by artist Demelza Watts's dad.

ZABLUDOWICZ COLLECTION PRINCE OF WALES RD, NW5 Until 16 Aug. Thurs-Sun 12-6. Anita and Poju Zabłudowicz mark two decades of collecting art – and, more importantly, supporting and catalysing its making – with a greatest-hits exhibition in this atmospheric former Methodist chapel.



7



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OUTSIDE LONDON

ABERYSTWYTH ABERYSTWYTH ARTS CENTRE Until 9 Aug. Mon-Sat 10-8, Sun 12-5. Philip Eglin presents lopsided outsized jugs and dishes covered with calligraphic loops and scribbles, chiefly inspired by the town's Buckley slipware collection but also by Cy Twombly, Roger Hilton and children's handwriting.

ANGLESEY ORIEL TEGFRYN Until 31 Aug. Mon-Sat 10-5, Sun 11-4.30. Work by Welsh artists past and present, including Ceri Richards, Sir Kyffin Williams and Shani Rhys James, in a bright and breezy summer show.

BIRMINGHAM IKON GALLERY 22 July-27 Sept. Tues-Sun 11-5. In an eye-catching parallel to the Guildhall's current exhibition (see London), Jamaican-born Birmingham photographer Vanley Burke exhibits the entire contents of his flat: posters, publications, clothes, records, ornaments and other ephemera that amount to an archive of black British culture.

BRISTOL ARNOLFINI 31 July-15 Nov. Tues-Sun, bank hols 11-6. A Cornish-slate sculpture and a wall painting in River Avon mud are among the new works in a major exhibition devoted to Bristol native Richard Long.

DITCHLING DITCHLING MUSEUM OF ART & CRAFT Until 6 Sept. Tues-Sat, bank hols 11-5, Sun 12-5. Two whirring, chirruping machines and elegant drawings by industrial draughtsman, cartoonist and inventor Rowland Emmett. Follow the trail to museums in Brighton and Hove to see more. Until 11 Oct, little is known about Mary Dudley Short, but her charming and witty wood engravings speak for themselves. 7 July-3 Jan 2016, abstract letterpress prints by US artist David Wolske.

EASTBOURNE EMMA MASON GALLERY 11 July-15 Aug. Thurs-Sat 10-5. Charles Shearer displays sketchbooks, book illustrations and studio objects alongside his cut-card and stencilled prints inspired by travels around Britain.

TOWNER Until 31 Aug. Tues-Sun, bank hols 10-5. Admire the abstract art acquired by Scottish CoBrA artist William Gear, curator here from 1958 to 1964... 17 July-27 Sept, ... then get into Gear by perusing his own exuberant abstract canvases, prints and drawings.

GATESHEAD BALTIC Until 31 Aug. Mon, Wed-Sun 10-6, Tues 10.30-6. Like the avant-garde Situationists, young Norwegian artist Ida Ekblad forages for materials for her twisted-metal installations on *dérives* ('drifts') through the urban centres she visits. Plus, Tony Swain's fractured landscapes, pieced together with paint and newspaper clippings. 10 July-1 Nov, climb aboard Fiona Tan's re-creation of a 22m-long lorry that toured Europe in the 1950s and 1960s exhibiting a whale preserved in formaldehyde.



7

HENLEY-ON-THAMES BOHUN GALLERY Until 15 Aug. Tues-Fri 10-1.15 & 2.15-5, Sat 10-5. Artists and music, from the sublime (Piper's silkscreens and set designs for Britten's *Death in Venice*) to the ridiculous (Andrew Logan's beyond-kitsch statuette of Liberace as a peacock).

LEEDS LEEDS ART GALLERY Until 30 Aug. Tues-Sat 10-5, Sun 12-4. Terry Frost spent a formative few years in Leeds in the 1950s, so it's fitting that this centenary show of his most important paintings, collages and sculpture opens here before touring to his beloved Cornwall.

NORWICH NORWICH CASTLE MUSEUM & ART GALLERY Until 6 Sept. Mon-Sat 10-4.30, Sun 1-4.30 (10-5 & 1-5 from 29 June). For what it's worth: Jeff Koons's vacuum-cleaner and basketball vitrines, inflatable toys cast in aluminium and other works questioning ideas of value.

OXFORD MODERN ART OXFORD Until 9 Aug. Tues-Sat 11-6, Sun 12-5. Are friends electric? The prescient, pioneering practice of early new-media artist Lynn Herschman Leeson analyses the relationship between humans and technology – particularly regarding surveillance, privacy and virtual reality.

WAKEFIELD THE HEPWORTH 18 July-1 Nov. Tues-Sun, bank hols 10-5. Architecture is the theme of this contribution to a Yorkshire-wide celebration of Anthony Caro's life and art.

FRANCE LES EYZIES-DE-TAYAC MUSEE NATIONAL DE PREHISTOIRE Until 15 Nov. Mon-Sun 9.30-6.30 (until 31 Aug), Mon, Wed-Sun 9.30-6 (until 30 Sept), Mon, Wed-Sun 9.30-12.30 & 2-5.30 (after 1 Oct). Neolithic treasures in jade, jet, gold and turquoise, and what they tell us about the hierarchical structure of the earliest societies.

PARIS ESPACE FONDATION EDF Until 23 Aug. Tues-Sun 12-7. Calder-influenced painted mobiles and monumental steel sculptures with moving parts by Belgian kinetic artist and filmmaker Pol Bury (1922-2005).

NETHERLANDS AMSTERDAM HERMITAGE Until 18 Oct. Mon-Sun 10-5. Three's a crowd: the love-hate relationship between Napoleon and Alexander I emerges in portraits, paintings, and treasures from the Empress Joséphine's art collection. The Gonzago Cameo was her unlikely gift to the tsar following his humiliating defeat of her former husband.

USA NEW YORK NEW YORK BOTANICAL GARDEN Until 1 Nov. Tues-Sun 10-6. Frida al fresco: a re-creation of Kahlo's garden at the Blue House (Vol April 1989) and a selection of her lushest paintings and drawings illustrate her abiding interest in nature.

THROCKMORTON FINE ART Until 12 Sept. Tues-Sat 11-5. More Frida, this time in rare vintage photographs by Gisele Freund, Dora Maar, Edward Weston and others ■

1 End point – Anthony Caro, *Terminus*, 2013, in Wakefield. 2 Moving parts – William Gear, *Landscape Composition*, 1951, in Eastbourne. 3 Ring leader – Richard Long, *A Circle in Antarctica*, 2012, in Bristol.



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4 On the ball – Pol Bury, *Split Sphere on a Cylinder*, 1975, in Paris. 5 Heads up – the Gonzaga Cameo, Egypt, third century bc, in Amsterdam. 6 Prickly character – Nickolas Muray, *Frida in Front of the Cactus Fence*, San Ángel, 1938, in New York. 7 What a pitcher – Philip Eglin, *Swirl*, 2015, in Aberystwyth



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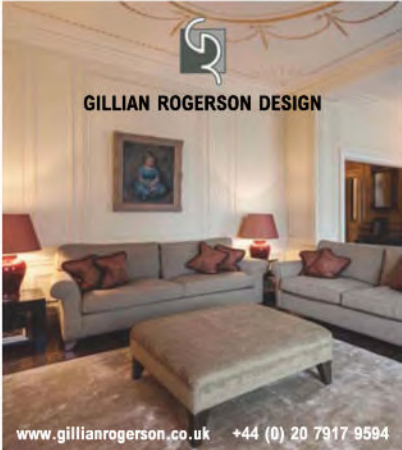
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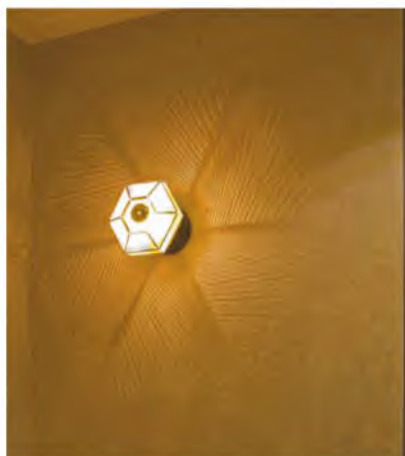
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1. SINÉAD FAGAN creates abstract landscapes using unpredictable fuming processes. Her award winning decorative vessels and sculptural pieces range in colour from pastel grey blues to vivid shades of pink, whilst preserving the tactile softness of the natural clay's surface. Each piece is completely individual due to the firing process. Visit www.sineceramics.com for more information.

2. SUSAN MCGILL creates hand painted black and white ceramics, decorated using a combination of pattern and text. She is influenced by Scottish culture and traditions, her favourite quotes include the words of Robert Burns and RL Stevenson. Next ceramic show is Pittenweem Arts Festival in Fife, 1-9 August. Visit www.susanmcgilldesigns.co.uk or look on Facebook or call 01592 872939 to find out more.

3. MAREEN SPEARS OF WU POTTERY creates work with an oriental influence specialising in Cambo Pots with a distinctive quill handle impressed with her Wu seal. The stepped profiles of the pots are influenced by the Cambodian temples at Angkor Watt. She personally produces a wide range of work which can be seen at www.wupottery.co.uk and can be contacted on 020 8504 2647.

4. SAMANTHA BLUNDELL CERAMICS uses hand building for the unique qualities she can achieve from this process. Her organic, bulb-like forms make a bold statement on their own but also work together to fully express the immeasurable experience of nature. For more information, visit www.samanthablundellceramics.com or call 07792 150164.

5. WILLIAM ROLLS CERAMICS uses hand building to create unique quirky animals which each convey their own character and expressive qualities. Pieces are finished with oxides and underglazes to highlight inherent textures. Recent experiments using natural elements inside a saggar box have produced fascinating results which will inform future work. Bespoke commissions are welcome. For more information, visit www.williamrollsceramics.com or call 07984 409241.

6. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

7. SIAN RAE is an independent designer maker, handcrafting distinctly modern functional and decorative ceramic wares that incorporate a hint of a traditional rustic style. Her passion lies in the harmony between capturing aesthetic beauty with

instinctively tactile forms. Discover more and bring handmade into your home. Visit www.sianrae.co.uk or call 07463 483483 for more inspiration.

8. BARBARA WAKEFIELD designs and makes unique pieces in porcelain and bone china. Works stem from her deep interest in music, musical scores and performance, natural form and a great love of working with clay. She is based in London. To find out more or discuss commissioning work, visit www.barbarawakefield.co.uk email barbara@barbarawakefield.co.uk or call 020 7701 2422.

9. STEVE DUFFY's large ceramic vessels, sing with evocative images of sea and marshland. Fabulous, swirling, iridescent fish swimming in a cobalt sea. Chasing hares and swooping waders. Visit www.steveduffydsgns.co.uk email steveduffyartist@gmail.com or call 07513 365161 to find out more.

10. URBAN FOLK. The illustrated bowl is the epitome of Mediterranean style: fine red clay masterfully wheel-thrown and then hand-painted with chic olive wreath designs. Authentic Mediterranean homeware handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk. Visit www.urbanfolk.eu or email sales@urbanfolk.eu for more information.

11. TESSA EASTMAN is a London-based sculptural ceramic artist who has just completed her Masters at the world's leading design school, The Royal College of Art. Her new collection of richly glazed clouds and rising mesh shapes take on a curious ambiguity. She says 'clouds represent everything from doom to fantasy'. Tessa has a studio opening in October. Contact her at tessa@tessaeastman.com or visit www.tessaeastman.com for more information.

12. PRATIMA KRAMER is a mixed media artist who predominantly works in ceramic and glass. Her signature pieces have a distinctive – and often fetchingly quirky – ethnic nature, inspired by her intimate experiences of Indian life and its rich and vibrant culture. Her work has regularly featured in major UK exhibitions, including 'Art in Clay', 'PotFest' 'Earth & Fire' and at the V&A – curated Morley Gallery Exhibition in London. Visit www.pratimakramer.co.uk or call 07709 270 480 for more information.

13. JO LEE creates strikingly unique ceramics. Her slip-cast and sculpted porcelain figures are decorated with fabulously original photographic decals, drawing and painting, producing characters that are both playful and thoughtful, engaging yet slightly disturbing! Her 'BabyDogs' (pictured) illustrate this clever mix, and Jo's wonderful imagination, perfectly. See more of Jo's creations at www.jolee.uk.com or call 07815 814878.



1. THE TREASURE TROVE is an online shabby chic and vintage furniture store, based in East Sussex. They source their furniture from all over the Sussex area and further afield, searching for time-worn or faded items that need The Treasure Trove's restoring touch. All Their furniture is lovingly hand painted and transformed into statement pieces for your home, with free uk delivery. Visit www.thetreasuretrove.co.uk or call 01323 488049 to find out more.

2. NICOLA PARKES UPHOLSTERY. Choosing to upholster and upcycle offers you the chance to have that one off piece that can't be purchased by others. Nicola's love for one off designs drives her to create beautiful pieces with a traditional hand crafted finish, in line with her traditional training. Her workshop is based on the Berkshire/Oxfordshire borders – visit www.nicolaparkes.co.uk or call 07836 655116 to find out more.

3. NEVER THE SAME AGAIN produces one of pieces of painted furniture, in a variety of finishes; they also source pieces for client's requirements. Commissions are undertaken either on location or in their studio. Many pieces are for sale in their showroom or on their website www.neverthesameagain.co.uk They also specialise in bespoke finishes on walls, kitchen units and fitted pieces. Call 07775 267821 or 01728 885588 for more details.

4. SEWPLUSH showcases fabulous one off furniture taking chairs to another dimension with unique fabrics and trimmings. Nicky is also happy to add a breath of fresh air into your once loved now neglected pieces. Sewplush loves your furniture even when you don't! Call 07825 557198 visit www.sewplush.com or email nicky@sewplush.com Nicky's work is also showcased at The Emporium, Thorpeness, Suffolk.

5. DUNCOMBE OXLEYS specialise in vintage and retro chairs and have recently launched D.O.B. – Duncombe Oxleys Bespoke, whereby they collaborate with their customers to produce beautiful unique chairs. Their passion is in re-imagining furniture so that it can live on to see another day. Visit their website to see their chairs and for more information, at www.duncombeoxleys.co.uk

6. RESCUED AND RELOVED create beautiful bespoke furniture and lighting. Each statement piece is reinvented to be fun, unique and functional. Everything they create has its own unique story to tell and will be a talking point in any home. View their collection or request a commissioned piece by visiting www.rescuedreloved.co.uk or call 07850 61750 for more information.

7. PEELING PAINT source, preserve and revive vintage, antique and reproduction furniture to hand paint in a timeless, distressed style. Inspired by France, Scandinavia and coastal America. It's the original green option that also allows you to bring something quirky, unique and very special into your home. Commissions taken. Visit www.peelingpaint.co.uk or call 07817 804199 to find out more.

8. LOST AND FOUNDRY create curious custom lighting using industrial materials, vintage and found objects and salvaged paraphernalia, as well as producing lighting from their own innovative designs. They work with these world-weary treasures to produce lights which charm and intrigue for the home or commercial settings. To find a piece as individual as you, visit www.lostandfoundry.co.uk or call 07931 224449.

9. FURNITURE MAGPIE lovingly renovates furniture. Specialising in 20th century pieces and using eco-paints, furniture can be transformed ready to be re-loved once more. Contact them in North Devon and discuss your ideas for that sideboard or those chairs that have been gathering dust for too long. Hand-crafted, local and sustainable, each piece is unique. Nothing is mass produced or imported. Visit www.furnituremagpie.com or call 01271 321808 for details.

10. STEVEN BOWLER DESIGNS. Reclaimed solid wood furniture with a difference. Handcrafted from quality, sustainable wood including upcycled rustic apple crates and made into unique and stylish coffee tables. Both functional and decorative inspired by Celtic and Folk art, characterised by bold colours and traditional oak stains. Bespoke design service offered for furniture that fits perfectly into your home and improves your carbon footprint. Visit www.stevenbowlerdesigns.co.uk or call 07446 754396.

11. PAINT IT are specialists in hand painting and have extensive knowledge in making the best of your existing furniture and fitted kitchens. Paint It revive and restyle your furniture using their 7 coat paint system. For a free consultation, contact Peta Green on 01952 670805 or visit www.paintitfurniture.com for further details.

12. LITTLE MILL HOUSE is an online store based in Yorkshire specialising in upcycled furnishings and lifestyle products. Little Mill House believe style should be sustainable, functional, affordable but most of all full to the brim of personality. Visit their online store for an eclectic mix of furniture and home wares to bring your home to life at www.littlemillhouse.co.uk or call 03300 884361.

13. MONROE AVENUE reimagines vintage and antique furniture through creative restoration. Each Monroe Avenue piece retains its ancestry, but is infused with a contemporary edge using hand-selected linens, wools and velvets. An edgy brand with a sense of humour, MA offers an eclectic range of seating so expect the unexpected, as featured here: 1940s cinema seats in aubergine velvet: £1,900. Visit monroeavenue.co.uk or call 07718 825970.



1. SEBASTIAN BLAKELEY. Sebastian's objective as a designer/creator is to achieve a balance between line and proportion to create "beautiful" works. Sebastian's chairs are lovingly crafted and profoundly comfortable; once the form is established, then the challenge is to fully embrace the relationship of their function with the owner. Made as signed limited editions; these chairs are "tomorrow's inheritance". Visit www.sebastianblakeley.com or call 07473 118407 to find out more.

2. ANDREW CARPENTER's timeless handmade English furniture is a collection that manifests contemporary design at its best. The pieces are bold and brilliantly designed, exemplifying Andrew's desire to create home furnishings that are both functional and aesthetically magnetic. From inspired luxurious beds to refined consoles, this sensory encounter of material and form create a tangible wow factor. Visit www.andrewcarpenterdesign.com or call 01702 568520 to be inspired.



3. DERNIER & HAMLYN. These beautiful chandeliers were designed and made in London by Dernier & Hamlyn. They feature large brass rings and cylinder shades formed from handblown glass and are lit by energy saving, low maintenance LED lamps. To find out how they can help turn your lighting ideas into reality, visit www.dernier-hamlyn.com or call 020 8760 0900.

4. THE GREY GOOSE HOME INTERIORS is a Norfolk based boutique retailer and interior design studio specialising in understated yet stylish projects for private clients and property developers. Bespoke lighting and other exquisite objects can also be found online or instore. Visit thegreygoose.co.uk or call 01603 663333 for details.



5. HETMAN GALLERY of Rye, East Sussex, UK, specialise in providing unique, unusual and fantastic decorative antiques and art pieces from around the world. In the picture a fabulous Murano Glass Caviar serving table by Vistosi. See Hetman Gallery in August at the Cotswolds Decorative Antiques Fair, visit www.hetmangallery.com find them on twitter @Hetman_Gallery Facebook Hetman Gallery, or call 07738 160339.

6. GREGG BAKER ASIAN ART offers a unique collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a beautiful addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescreens.com

7. TINDLE. Some people think Tindle only provides traditional lighting, but this new ceiling light (LUS017) just in at their Chelsea showroom proves it's not the case. With 10 shades made of natural alabaster and polished brass rods and ceiling plate, it is a fantastic contemporary fitting that is 150cm high and 70cm wide and suits all sorts of room styles. List price is £3533 +VAT. To find out more about this and other products from Tindle, visit www.tindle-lighting.co.uk or call 020 7384 1485.

8. CAMERICH's stunning Crescent sofa (pictured) is currently on sale with 30% off at £2,818. Crescent combines classic styling and luxuriously plump feather cushions with ultra modern dark steel legs. Crescent is available in a range of modules and fabrics in stock for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk to find out more.



9. Add a sophisticated touch to your living room thanks to **MODECOR**. The company is offering readers a generous price for its iconic reproduction 1956 Charles Eames lounge chair and ottoman, reducing the price from £775 to just £550. This handsome chair is available in a choice of finishes including; palisander rosewood (pictured), oak plywood or walnut wood, as well as black (pictured), brown or white leather upholstery. To view the full range or to claim your offer, visit www.modecor.co.uk or call 020 3239 3902 and use code INTERIORS before August 31st, while stocks last.



10. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured are these stunning special commission Champagne console tables, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.



11. HICKS & HICKS have a beautiful range of carefully selected lighting from table lamps to antler chandeliers. This Palm Tree lamp (£102) with gold shade is a real show stopper. Free delivery is available on all uk orders. Visit www.hicksandhicks.com or call for a brochure 01872 530761.



12. NIGEL GRIFFITHS fine handmade oak furniture. For two generations this quality has created beautiful homes. A lighter range now complements traditional style, with selections of hand carving. Whether you prefer bespoke, or to choose from a showroom, their beautiful website is worth viewing. Visit www.fineoakfurniture.com or call 01629 650720 to find out more.



13. LIGNE ROSET distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7426 9670, email trade@ligne-roset-city.co.uk or visit www.ligne-roset-city.co.uk to find out more.



14. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869669.



15. New London-based designers BAKER STREET BOYS have created this unique marriage of raw steel and natural oak with their debut "The Line" collection of tables and stools. Each hand-crafted piece is a work of art, perfect for contemporary or classic interiors. Discover "The Line" at www.bakerstreetboys.com or call 020 7486 0521 for details.



16. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish OTTOMANIA hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Plus, they are very suitable for daily use in your bathroom at home. The perfect gift. For more information, visit www.ottomania.nl or call +31 237370426. Also wholesale.





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17. STOCKS AND CHAIRS ANTIQUES

COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 07970 010512 for more details. Stocks and Chairs deliver worldwide.

18. COPPER DUST, supported by The Prince's Trust, is a luxury home décor brand specialising in bespoke handmade lampshades. It's inspired by eclectic British and African culture infused together, giving a taste of the exotic, whilst remaining quintessentially British. Visit www.copperdustlondon.com to view the full collection or contact 020 3659 9913.

19. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like the Windsor armchair; showcasing 19th century British style and expert craftsmanship from its scrolled, button-tufted back to its turned oak legs, complete with petite castor feet – just £429 including delivery. Readers also save £20 on orders over £200 with voucher code WO1. To order, go to swooneditions.com/wo1 or call 020 3137 2464. Expires on 06.08.15.



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every handmade rug is a unique and beautifully crafted work of art. Design inspirations range from Moghul wall paintings to Venetian graffiti. All the carpets are unique and handmade to order using the finest Tibetan wool with silk accents. To enquire, visit www.elizabethashard.com or call 01761 436926.

21. BOREK outdoor furniture exudes elegant, contemporary class and provides the ultimate in seating comfort. The styles are both functional as well as aesthetic, giving a harmonious look for any setting. New for 2015 is the Viking Lounge collection. Available exclusively from Robeys, call 01773 820940 or visit www.robeys.co.uk to find out more.

22. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com



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23. CDOLANDESIGN create future heirlooms with a contemporary twist. Every piece is tailored to each individual clients specifications, and finished to exacting standards using traditional making techniques. Based in the Channel Islands but regularly working with clients throughout the UK and beyond. Featured is the Marian cabinet in walnut, sycamore and wenge. Visit www.charliedolan.com for more examples from this up and coming workshop or call 07797 735 132 to find out more.



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24. LOVE & LIGHT have launched their ranges of luxury bespoke, handcrafted and hand painted lamps. 'Twist of Copper', part of a contemporary metallic range, uses weathered, polished or patina'd coppers to create this stunning collection of lamps. View the full range at www.loveandlight.me.uk contact them at loveandlight.me.uk@gmail.com or call 07990 567572 for more information.

25. LEATHER CHAIRS OF BATH have been specialising in English handmade traditional leather sofas and chairs for nearly 30 years. Visit their showroom at 600 King's Rd, London, in the Chelsea Design Quarter, or take a look at www.leatherchairs.co.uk or call 020 7731 1198 for a chat.

26. LOUIS MONTROSE specialises in bespoke metalwork manufacture and restoration. This foldable luggage rack is ideal for use in hotels or at home. Made from stainless steel with brown leather straps it can be produced in other colours and sizes and can be folded up for easy storage when not in use. Visit www.louis-montrose.com or call 020 3006 8099 to find out more.



27. Based in the Cotswolds for 100 years, **DAVID HUNT LIGHTING** specialise in the design and manufacture of luxury lighting. Each fitting is lovingly hand made and finished using traditional finishing techniques. Featured is the Sloane Pendant, available in 12 silk colour options. Call 01295 672245 visit www.davidhunt-lighting.com or email them at sales@darlighting.co.uk for more details.



28. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk



29. HANNAH WOODHOUSE makes exquisite sculptural lighting and has a special talent for surface finish and patina. Hannah's background in sculpture and fashion can be seen in the light pictured, Proud Woman II floor lamp with bias cut hand sculpted linen shade. Her couture range of bronze lights and candlesticks can be viewed at www.hannahwoodhouse.com There is also a diffusion range of architectural and sculptural wall lights you can visit at www.artwalllights.com or call 07989 833407 for details.



30. Create the antique period effect with the gentle curves and elegant lines of the classic pieces in the **ENGLANDERLINE** range of Regency and Empire reproduction furniture. Their handmade curtains and soft furnishings are the ideal accompaniment to set off the look of your home to perfection. They also cater for bespoke requests for both their furniture and curtains. Get 20% of the original price with the code WOI07. Visit www.englanderline.com or call 020 3441 6160 for more information.



31. NOMAD is a design-led atelier, founded by Georgina Olley out of her passion for exquisite artisan textiles. Meticulously curated fabrics are transformed into modern accessories creating beautiful complements to our interiors. Brilliant colours and vibrant patterns are perfectly crafted by hand in England with love. Visit www.nomaddesign.co.uk



32. EDGE OF HOME is a new homeware label and online boutique with a focus on pattern clash, bold colour and serious fun. Mixing traditional and contemporary styles, their unique patterns are fun, vibrant, and tongue-in-cheek. Choose from luxury ceramics, cushions, fabrics or traditionally handmade lampshades. View their range now and save 30% using code INTERIOR30 at www.edgeofhome.com or call 07979 380949 for more details.



33. CHAPEL STREET LONDON have launched a new Mid Century furniture range to add to their current collection of beautifully handmade sofas, armchairs, dining chairs, stools, ottomans, beds and headboards. Available on short lead times and are suitable for commercial or residential use. For all enquiries, call 020 8576 6644 or visit www.chapelstreetlondon.com



34. SOFA WORKSHOP handmade the most beautiful sofas, right here in the UK and they offer the greatest choice of fabrics on the high street. Their Summer sale is now on. Visit their website www.sofaworkshop.com or one of their shops. For more information, call free on 0800 23 00 048.





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35. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabelamywatches.co.uk or call 01736 732112 for further information.

36. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

37. SALISBURY ANTIQUES presents an unusual ebonised slat back small sofa with zebra skin pattern cover. Circa 1890. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

38. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk

39. SUSAN SANDS, painter/printmaker. Born under the Raj, she travels to India every year to record vibrant images of everyday life as well as work based on the country's decorative Moghul tradition. For lovers of everything Indian see her work on show at London's Barbican Library, from August 4th to 27th or visit www.susansands.co.uk or email sands@greenbee.net to find out more.

40. BEATRICE VON TRESCKOW DESIGNS offers unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbecue you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com

41. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

42. CARMELO BLANDINO Artist Painter offers you his Garden Wall of bright and lively flowers painted on canvas. Since 2005, the paintings of Carmelo Blandino have derived a wealth of visual splendour and emotional resonance from flowers, assembling them into wondrous, intuitive compositions, quiet riots of comforting colours and delicate dynamics. He has rigorously refined an approach one might call "Lyrical Abstractionist", combining the subtleties of classical oil painting with the crackling energy of contemporary abstract brush strokes and street styles. Blandino's resplendent style evolves remarkably in his latest collection which can be viewed by visiting his website, www.blandino.ca

43. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

44. THE PERIOD PIANO COMPANY take great pride in offering rare pianos that cannot be found elsewhere. Illustrated is a circa 1925 grand piano by Gabriel Gaveau, Paris, decorated in the 18th century 'Chinoiserie' style. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com for more details.

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WHAT WITH THE TOURISTS, NEWS CREWS AND EXHIBITIONISTS, YOU NEED A SENSE OF HUMOUR WHEN PRESERVING MONUMENTS IN PUBLIC PLACES. THOUGH HER WORK - FROM TREATING CORROSION TO REPATINATING BRONZE - IS SERIOUS, LUCY BRANCH SAYS YOU CAN'T ALWAYS STICK TO SCRIPT



You need a sense of humour in my job. As a conservator of public art, I have the privilege of helping to ensure that statues and monuments survive for the future. What could be so ridiculous about such a seemingly serious calling? The subjects of my work are high-profile and cannot be removed to the privacy of a conservation studio. The public domain is my studio, and it's very hard to control or predict what's going to happen next. In reality my day might see me up to my elbows in water while treating a sculpture in the Beatty and Jellicoe fountains in Trafalgar Square, or being courted by countless tourists keen to be photographed with the restorer at the Tower of London, or being asked my views on Bill Clinton and Monica Lewinsky by a news crew I found up my ladder in Leicester Square. One morning I went to work on Eros to find a man dressed as a dog had got there first.

Just before the most recent royal wedding, I turned my attention to the colossal bronze elements of the Victoria Memorial outside Buckingham Palace. This project was a joy, and not just because we had to down tools to watch the Changing of the Guard each day. It all began weeks before we actually started on site with detailed research into the monument's history, drawing on published and unpublished documents and photographs. We always aim to glean as much as we possibly can about how an object originally looked.

Once the scaffold went up, it was time to meet the magnificent allegorical sculptures in person and establish their condition. This might all sound a bit late in the day, but when tendering for a project we don't have the luxury of a scaffold, so we have to rely on experience and a good pair of binoculars when assessing the work required. Up close, it was evident that their surfaces had been coated comprehensively in a thick wax containing a lot of lamp-black pigment, probably to hide the corrosion that we soon discovered was rampant underneath it. There was very little of the original patina to be found. We took samples for analysis and compared the evidence with what we found in the historic record.

It was quite something to stand next to those giant other-worldly bronzes, which transcend the normal trivialities of human life with their noble themes of peace, progress, agriculture and manufacture. With one hand upon the shoulder of Manufacture, I was a little awed at the work they would need in time for their supporting role on the world stage.

First we devised an accurate methodology and plan, giving due consideration to how far we could intervene and the ethics of carrying out certain treatments. Between the 1930s and 1950s in particular much damage was done to historic artefacts in the name of restoration, and the tragedy of the Elgin marbles must never be repeated. So only after careful preparation did the real practical aspect of our work begin. We removed the layers of old wax with steam and soap, treated the corrosion, repatinated the bronze and finally applied copious layers of hot wax to protect the surface.

I'd like to say that my lasting memory of the project was seeing just how wonderful the statues looked among the euphoric throng of people on the big day, but it wasn't; it was actually almost being arrested for trying to blow up Buckingham Palace when one of our hired generators exploded ■

Lucy Branch is a director of *Antique Bronze* (antiquebronze.co.uk) and the author of *'A Rarer Gift than Gold'* (Clink Street)

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